

PC 3374

.C8

Copy 1

LIBRARY OF CONGRESS.

CHAP. PC 3374

SHELF .C8

UNITED STATES OF AMERICA.

9-167

A H A N D B O O K
TO THE
M O D E R N
P R O V E N Ç A L L A N G U A G E ,

SPOKEN IN
THE SOUTH OF FRANCE, PIEDMONT, ETC.

BY
J. DUNCAN CRAIG, M.A.

AUTHOR OF "SCRIPTURAL COINCIDENCES," CURATE PERPETUAL OF
TEMPLE BRADY, CHAPLAIN TO FORT CAMDEN, AND
EX-CHAPLAIN OF IRISH CONVICT SERVICE.

"Plaz mi
Lou cantar provençales."—
FREDERICK I., *Empereur d'Allemagne*.

"Sounding of sweet Provençal song and sun burnt mirth."—KEATS.

L O N D O N :
J O H N R U S S E L L S M I T H ,
36, SOHO SQUARE.

M.DCCCLXIII.

PC 3374
.C8

50168

LONDON:

F. PICKTON, PRINTER,

89, GREAT PORTLAND STREET, OXFORD STREET



TO
HIS EXCELLENCY
THE EARL OF CARLISLE, K.G.,
VICE-ROY OF IRELAND,
THIS WORK IS,
(*By Permission*)
WITH THE UTMOST RESPECT,
DEDICATED BY
THE AUTHOR.



CONTENTS.

	PAGE
PREFACE	vii
PROLOGOMENA	viii
RULES FOR PRONUNCIATION	1
NOUNS OF NUMBER	5
THE VERB	6
PASSIVE VERBS	22
NEUTER VERBS	23
IMPERSONAL VERBS	27
REFLECTED VERBS	28
VERB PHRASES	30
THE PRONOUN	31
PERSONAL PRONOUNS	31
POSSESSIVE PRONOUNS	33
RELATIVE PRONOUNS	34
INTERROGATIVE PRONOUNS	34
INDEFINITE PRONOUNS	35
THE NOUN	35
THE ARTICLE	36

	PAGE
THE ADJECTIVE	38
THE PARTICIPLE	41
THE ADVERB	41
THE PREPOSITION	43
THE CONJUNCTION	44
THE INTERJECTION	46
SYNTAX	46
VOCABULARY OF IMPORTANT WORDS	53
DIALOGUE 1	86
DIALOGUE 2	90
A LEGEND OF SIMIE	94
ROCK OF AGES	104

P R E F A C E.

IN introducing to the British public our *Handbook to the Modern Provençal*, we feel that but little apology is requisite. A language, to the work of one of whose Troubadours, Raimbaud de Vachieras, named *Les Pleurs du Siècle*, it has been by some supposed that Milton was indebted for the idea of his sublime poems, and which has influenced so extensively both French and Italian literature, cannot be uninteresting to the student. The present century may be well denominated the Renaissance of the Provençal; were no other poem than the charming Idyll *Françonette*, that chef-d'œuvre of M. Jasmin, extant in this tongue, this would be sufficient to stamp it with renown. But when, united with the traditions of the past, and with the beauteous scenery and clime of this Provençal shore, there still is dear to the hearts of millions, a language so sweet, so sonorous, so musical, and which combines with former glories a still more natural and more touching recent fame, the endeavour to present the English student with a Handbook which may serve as an introduction to the language, cannot but prove of a certain measure advantageous to the cause of Philology, besides furnishing the traveller with a work which may prove of essential ad-

vantage to him. Jasmin's beautiful comparison of his loved mother-tongue, this Provençal language can well be appreciated by such. He compares it to one of those grand old elms of the promenade of Agen, which, having in a storm lost some of its branches, the local authorities send men to dig it out; but ere long the pick-axes became unhafted, the men grew tired, the tree was forsaken; and when the summer came again, and glorious verdure clothed its boughs, and birds sang sweetly in its branches, men rejoiced that its roots had been so numerous and so strongly planted. So have the seasons passed over the language of the south, doomed to death, as it were, by *savants*, still it blossoms and spreads the more, and will, in this its era of revival, only the more increase its influence, and attract attention to its poet sons.

PROLOGOMENA.

SECT. 1. We may, to a certain extent, says M. Cabriè, estimate the moral influence which one nation has exercised upon another, by calculating the number of words which it has implanted in their language. China, for example, conquered by the Tartars, imposed its manners, customs, and language upon its oppressors—the victorious Franks adopted the tongue and the civilisation of the Romans, whom they had subdued in Gaul; we may thus compare the etymologist to an antiquary, who, exploring the foundations of a monument covered with the sand and dust of ages, disinters, one by one, from their prior state of confusion, the varied forms of architecture belonging to

the different epochs of which these recall the living souvenirs. Wondrous, in truth, is the affinity of language; the Greek teaching his child in the ancient form *Esti, essi, esmi*, I am, thou art, he is, afford a striking proof of their relationship with the Indian saying, *Osi, osti, osmi*. The Latins, and the people of Germanic origin, when comparing their languages with the Sanscrit, can show a strange similarity of contact. The Latin *serpens* is the Indian *sarpah*; the Latin *donum* is the Indian *danam*, a gift; the English *end* is the Indian *anta*; the English *sister*, German *schwester*, and Indian *swastri*, have a close relationship. These words must have sprung from the same origin, for otherwise, how could people, separated as well by such difference of manners as of degree, have fallen by chance upon a matter so arbitrary as language, had they not had both long and varied relations.

SECT. 2. If we glance for a moment at the fact, that among the different Celtic tribes inhabiting Gaul sixteen centuries before the Christian era, the Phœnician colonists had lived and worked, and inculcated their language and their customs, and that their era had been followed by a colonisation of the sea coast by the polished Greeks, when in Marseilles, Narbonne, and other settlements, the language of these colonisers spread itself, so that at Marseilles, in after times, the youth of Italy studied the chefs-d'œuvres of ancient Greece, and even named it the modern Athens—Varro, in his time, calling the Marseillaise *Trilingues*, because they spoke both Greek and Latin, and the tongue of Gaul itself—and if we remember, that after the Greeks, the Romans far

and wide through Gallia spread their Latin tongue, so that the tongue of Horace and of Cicero spread throughout that enormous region, from the Tagus to the Var—then, when in the fifth century, the Franks swept over Gaul, and three centuries subsequent, the Saracens in Spain and on either side of the Pyrenees had rolled in the current of their manners, faith, and language—can we wonder, that that Latin tongue which Quintilian had declared was already totally changed, was now entirely altered and corrupted.

SECT. 3. The conservative influence of the Latin Church in her uniform use of the Latin tongue in her liturgies, has been shown by M. Cabrière to have been not at all what had been generally imagined, in fact, he scruples not to say, that the very fact of her teachers not caring for a grammatical purity of the Latin in comparison with their earnest desire of spreading Christianity itself by its means, has been one of the greatest causes of its decadence—"The court of Rome itself pressed on the destruction of the Latin tongue; the new idiom (the Romance or Provençal), young and full of life, appeared to it with reason, more adapted to propagate the Christian faith than the decrepit language which, in the era of its splendour, had served to spread the hideous errors of Polytheism. Gregory the Great affected the greatest contempt for all grammatical rules; he regarded it as an unworthy matter to submit the tenets of the celestial oracles to the rules of Donatus. Writing to Didier, Bishop of Vienna, to reproach him for giving lessons in the Latin tongue—'We have groaned over it,' says he; 'No, the same mouth

cannot express the praises of Jupiter and those of JESUS CHRIST.' This is the same Gregory who, incited by the hatred which he bore to paganism, caused all the copies of Titus Livy which he could find, to be burned; copies which, some ages after, Leo the tenth would have ransomed in weight of gold."

SECT. 4. We must remember, that the classical Latin of Cicero, or of Virgil, or Horace, was very different indeed from what Sulpicius Severus calls the Gallicè loquere of the people of Gaul; in fact, a Provençal peasant would this day be as much at his ease if asked to translate a page of Fénelon or of Racin, as the Latin-speaking Gaul would if he were handed an eclogue of Virgil or one of the satires of Quintus Horatius. Mingled with the Latin of Gaul were Celtic phrases and idioms, besides Cymric expressions, and when there the Franks lent many of their words to serve the throng; this northern Latin became the modern French tongue, or as we shall call it, the northern daughter of the Latin tongue.

SECT. 5. The southern daughter, this child of the Latin, adhering in feature and complexion more closely to the mother, this Provençal or Romance, cradled among the sunny shores of southern France, Italy, and northern Spain; this language so sweetly euphonious in its utterance, spoken even yet in the Pays de Vaud, and having dialects cognate to it in Savoy and many of the Swiss Cantons; this Provençal, in which the *Ranz des Vaches* was written, that sweet song proscribed by the armies of the Republic, lest its melancholy strains should affect with uncontrollable longing the heart of the Swiss soldier, and draw him

with resistless force of home woe to his wife, his children, the green grass of the churchyard, and loved church of his forefathers, and which even now the Swiss in foreign lands cannot hear without tears of sad remembrance; this Provençal tongue of Troubadour and Minstrel bard, is that to which we purpose now to make our *Handbook* introductory.

SECT. 6. What influence the annexation of the country of Nice, so long desired by France, and of whose grey olive trees and perfume gardens, and orange and citron groves, Talleyrand observed, that had he but known they were so beautiful he would not have given them up so easily to the King of Sardinia—what influence this junction of the garden of Piedmont to France may exercise upon the destiny of the Provençal language remains to be seen. It is a curious fact, that the Provençal is more Gallicized in the country of Nice than even at Antibes. The Nizzards say *Lo Père*, or *Paire*. The people of Antibes use the words *Lo Pire* for Father. The Sardinian Abbé uses this language in his sermons preached unto his congregation; the Sardinian uses it in the manifold transactions of his life; the child learns its tones in his cradle, and speaks it with his fellows when grown up; perhaps thus some influence may be exercised upon that sunny shore of southern France where this noble language seems now as though the village Curè were half ashamed to use it, or the village metagè or ouvrier of the towns, prefers rather to chant the *Morceaux des Huguenots* than the *Souvenirs* of Jasmin, in those glorious summer evenings, when nature seems to soothe the mind, and when the tranquil beauty of the scene adumbrates with a certain power the glory of the better land.

SECT. 7. There are, it is true, many dialects of the Provençal; in fact, this constitutes an inherent element of decay. Montpellier and Nimes differ in many respects in speaking the Provençal; at Montpellier the pronunciation, says M. Cabrière, is sweet and pleasant to the ear, at Béziers it is short, and at Marseilles hard. I know a little town in Languedoc where the inhabitants only pronounce the finals of each phrase in singing; I allude to Serignan, near Beziers. Of course the orthography of the language differs much, chiefly from the want of fixed rules; *aimado* (loved) is in one place written with an “o,” in another with an “a,” *aimada*; some write *que* with a “q,” others with a “ch,” as *che*. Should a fixed canon be laid down, or should a “language congress” or Provençal academie be formed among the southern etymologists, this would be the best means of putting an end to so perplexing a state of matters. These differences, however, affect but very slightly the value of a work like ours, which teaches, in a small compass, the most important principles and words of the Provençal.

SECT. 8. But a still more important and more certain means of preserving the Provençal language, is a well executed translation of the Holy Scriptures into its much loved words and phrases. Who can doubt but that had such a version been executed centuries ago, and circulated among the people—those blessed truths which tell us of life and immortality secured to the repentant sinner through the blood and righteousness of a crucified Redeemer—would, at the same time, have effected for the Provençal what Chateaubriand tells us our noble English

version has performed for our English tongue, namely, "it has fixed it." Those same Scriptures, without whose Old Testament language, the Semitic dialect called the Hebrew would now have been a long time unknown to man, save when some sunburnt traveller exhumed its sentences engraven on buried monuments of the past, or without whose New Testament the Greek dialect, as spoken in the apostolic days in various parts of Asia, would have been a thing unknown and lost for ever. Who cannot doubt but that which the Scriptures have done for the soul and mind of the Anglo-Saxon, chasing away those nightmares of fanaticism, persecution, and blind bigotry, and substituting the love of God and man instead—who can doubt but that these same Scriptures which have made our language what it is, would do as much for the Provençal, if circulated from the poor man's cottage to the *ouvriè's* workshop, from the whirling Var to the waters of Marseilles, or olive groves of Ventimiglia. Not even all the reveries of the Troubadours, not even the romantic Arnaud de Marveil, of whom even Dante and Pétrarch have sounded the warm praises—as one of the grand masters of the poetic art—not even that terrible Troubadour, Bertrand de Born, renowned alike for the vigour and sweetness of his lays as well as for his prowess in the field, and who lay dead in his coffin clothed in the habit of a monk of Citeaux, and yet has been placed by Dante in the region of despair, holding, suspended by its flowing tresses, his severed head between his hands, and pronouncing lamentable words of hideous terror—not even all these knightly poets have now availed to rescue their loved

Provençal from the corroding traces of corruption and decay. Nor even those modern Troubadours, Jasmin, Bellot, Auguste Tendon, Vidal, Peyrottes, those Provençal poets of the present century—not even their exertions can avail to preserve their loved language in its purity and chasteness, unless it be consecrated and preserved by placing the Scriptures of truth, from childhood to old age, in the hands of its sons and daughters.

SECT. 9. We have thus traced the origin of this Provençal or Romance; we have seen the Latin tongue, when fading away, still fondly twining itself around the olive trees and purpling vines of the sunny south—still lingering in the speech of the swarthy peasant and fierce noble of the joyous Provençal shore; we have seen the polished Greek of Marseilles lending the classic phrases of his language, and the chivalrous Arabian mingling his words with its sonorous utterance. And then time, in its flight, changing many terms, and altering many expressions, we have seen thus the Provençal daughter sitting on the mother's tomb, and then beneath a sky so beautiful, in a land of perfumes and of flowers, beneath the sweet flowers of the orange, and under the olive, and almond, and citron shade—poetry being a real necessity of the mind—man, in this Arcadia as it were, breathed forth his sweet and yearning aspirations in the language of song. Thus, for two centuries, bloomed that sweet Flower of Provence—withered in the thirteenth century, stricken, as it were, to death, by the cruel persecutions inflicted upon the Albigenes, those hunted-down people of God, because they would not deliver up the faith once given to the Saints—and finally

overcome by the apparition of the Italian, that Hercules rising from his cradle.

SECT. 10. The influence of the Provençal upon other languages has been undoubtedly admitted. Dante, as well as Petrarch, admired the poetry of the Troubadours, and the latter having lived in Provence for the greater part of his life, shows in many poems evident traces of Provençal imitation. The popular sonnet, *S'amor non è*, is well known to have been a literal translation of that of Jordi, a celebrated Troubadour of the age preceding. Montaigne, in his quaint style, so graphic and picturesque, is more than suspected of having been indebted to the Provençal; and Chaucer is stated by Dryden to have used the same language as a means of polishing the asperities of the English of the age. Dryden himself esteemed the Provençal as by far the most cultivated and elegant language of the twelfth century. In fact, in most European courts the wandering Troubadours sang their plaintive *lais*, and offered, as models of composition, to the rising New-Latin tongues, the beauteous models of Provençal poetry.

SECT. 11. From the day of William of Guyenne, that bold crusader, to that of Estève de Blèsieres, some two hundred Troubadours have left to us their songs. Not in the history of the cloistered monks, living apart from men, and mingling with their bare details of fact the legends of a superstitious fancy, but in the works of these knightly poets, are we to look for the true and graphic paintings of the manners and people of the age. Against sovereign, bishop, priest, and monk alike, they launched

the arrows of a piquant and virtuous indignation. And thus poetry revelled in this sweet fragrant Provençal clime. The chase, the tourney, the court, frequented by the Troubadour, imbued with deep religious fervour, many of them sought the Holy land with the vast armies of the Crusaders, while others, staying tranquilly at home, sang the charms of the demoiselles to whom they owed allegiance.

“ Al chan d’ausels comenza ma chansas,
 Chant aug chantar la ghianta et aiglos,
 E’pels cortits veg verdegar lo luis,
 La blava flors que par entrèls sablos,
 La ùs’ expand la blanca flor del lis.”

(*Thus renderable.*)

“ With singing of the birds begins my song,
 When lark and blackbird thus again I hear,
 The meadow fields with green are clothed along,
 And blue flowers rustle gently on mine ear,
 While waters murmur thro’ the silv’ry sand,
 And lilies snow-white flowers on either side expand.”

Thus runs one of their poesies. These poems have been divided into two classes, the *sirventes* and the *chansoz*; the former embracing more the subject of the day than the latter, which generally sang the praises of the betrothed lady of the Troubadour. There still exists a touching little *sirvente*, composed by Richard the Lion-heart, in which he wails over his two years’ captivity in Germany, and says that he would have ransomed the humblest Poitevin, Gascon, Norman, or Englishman beneath his rule, who had fallen into the enemies’ power.

The sojourn of the Pope at Avignon, localised the Italian in the very fountain of the Provençal; the noble chatelaines read the tales of Boccaccio, or the sonnets of Petrarch, instead of the *sirventes* of their compatriots, while soon united to France, the southerners had to learn its language; and so the sweet idiom of the knights took shelter among the people of the country districts, flying, as it were, from the overpowering grasp of its northern relation.

SECT. 12. But few works of any note appeared in the Provençal, from the end of the thirteenth to the beginning of the seventeenth century. The Order of St. John of Jerusalem, still preserved among its knights the Order of the Tongue of Provence, and in many a hard-fought battle, these gallant cavaliers remained faithful to the traditions of past Provençal valour; but it was not until Goudouli, in his noble *Stances sur la Mort d'Henri IV.*, his *Chant Royal* and *Sonnets*, taught France, that the southern harp still existed, though, it may be, with chords long disused to song and melody. It was not till Pierre Goudouli, who has so sweetly sung *The Violet of March which brings us back the Spring*, and in that sweet refrain has half caused us to forget Gabriel Chiabera's exquisite poem on the spring violet, too—even he has shown us, that what the southern harp has lost in fiery force, it has gained in sweetness, and what it may have lost in varied imagery, it has gained in nature and in pathetic power. Had Smollett, when, a hundred years ago almost, heart-broken, shattered in spirit as in body, passing through Provence, in his own touching description,—

“Patria relicta, tristitia, sollicitudo sequuntur,—”

words sadly descriptive of the mere worldly man, whose grasp of this life is fast failing, and whose prospect of the better life is clouded over with dark hopelessness—had he known of Goudouli, Sage de Montpellier, Dupry de Carpentras, the author of the exquisite *Ranz des Vaches*, not of the air itself, which boasts of a higher antiquity, but of the words set to it—besides Gros de Marseille, who wrote that wise epilogue or fable, the *Dervise and the Grand Visier*—he would scarcely have penned the words, “It, the Provençal, is neglected here at Nice, as the language of the vulgar; it must have undergone changes,” he remarks, with truth, “and corruptions in the course of so many ages, especially as no pains have been taken to preserve its original purity, either in orthography or pronunciation; scarce anybody here knows either its origin or constitution.” He then gives a canzon, from which we shall extract a verse, as tending to show how Italianized the Provençal has become on the far side of the Var:—

“Qu’ ario de Paradis !
 Que maesta divino !
 La bellezza eblouis,
 La bonta l’ueigl raffino ;
 Jeu vous saludi,
 E demandi en socours,
 E senso autre preiudi,
 Canti lous uvostre honours.”

“What air of Paradise !
 What majesty divine !
 The beauty dazzles,
 The goodness refines the eye ;

I salute you,
And ask for aid,
And without other prelude,
I sing your honours."

Even in this simple verse, how musically the words flow, and the reader will mark also the old Provençal of writing with an "h" words which, in Latin, commence with that letter, as *Honours*, Latin *Honor*, and which, generally speaking, has now disappeared, though *Ha*, from *Ave*, Latin *Habeo*, I have, still retains it. Still, Smollett was, in a great measure, right; after some six months' residence in Sardinia, and inquiry upon my part, the only work that I could procure relative to this language was a small brochure by Don Giausep Miceu, to which I am much indebted in the following work. On the Italian side of the Var, with the exception of the songs of welcome composed by the Nizzards in honour of the visits of Re Galantuomo, and a long satirical poem called the Hemiad, intended to satyrise the sacristan of one of the churches, I am not aware that any publications have appeared in the Provençal of late years. A translation of a popular little libretto, the well-known *Sinner's Friend*, has been circulated among those speaking it by pious tourists, desirous of the furtherance of those blessed truths of reliance upon the finished work of the Redeemer, which have been always dear to the hearts of Christians. The gallant Victor Emmanuel himself, is well skilled in *Lo patouas de Nizza*, as it is termed.

SECT. 13. The nineteenth century, however, has witnessed a

wondrous awakening in the Provençal muse. Jasmin of Agen has shown to France, and through the charming version of Longfellow, to England, in the *Blind Girl* of *Chastel Cuille* the exquisite effects which the Romanee tongue is capable of. When this Bard of the people arrived in Paris, received even by Royalty itself, welcomed in the saloons of the great, and in the most brilliant réunions hearing the repetition of his verses hailed by the most rapturous plaudits, reading as he did under the great difficulty of an almost total ignorance of his language on the part of his Parisian auditory. Still, as he read slowly over the text itself, then translated it word by word, and then declaimed it with wondrous fire, his readings were broken by repeated thunders of applause. In fact, Paris was as enthusiastic as Marseilles, Toulouse, Bordeaux, or even Agen itself could have been. Thousands of copies of his works, accompanied by a literal translation, having been sold, attest the wondrous awakening of the Provençal lyre.

SECT. 14. The Troubadours of our day are almost invariably men of the people—working for their daily bread, familiar with the cares, the joys, the sorrows of humanity, they sing them with a power and pathos that gains entrance to the Provençal heart; witness *The Song of the Consumptive*, by Peyrottes:—

“ The autumn leaves are quickly dying,
The swallow seaward fast is flying;
My soul for better life is sighing,
In Heavenly land so fair.

Flower of my youth has passed away,
Beauty lies breathless in decay;
Yet love, deep, tender, with me stay,
When I am entering there.

Come, death, with all thy gloomy band;
Close to thy margin—Grave—I stand;
My sufferings close with life's brief sand,
No sorrow there, nor care.

JESUS my sin has washed away,
My soul be this, thy only stay—
And mother, let not want dismay,
He will a Home prepare.

With less'ning voice, soon hushed in death,
Thus spake the sick man's dying breath,
While sounded on each house beneath,
The parting bell in air."

SECT. 15. One peculiarity, common to the Provençal as to the Italian, is, its amazing number of diminutives and augmentatives. M. Philis relates an anecdote to this purpose. He says there was, at Solliez, in Provence, a convent of Capuchins, and although this was a mendicant order, it appears that the monks used occasionally to solace themselves with the very innocent recreation and pleasure of taking a cup of *café au lait* at breakfast. One morning one of these fathers went to the refectory with this intention; as he entered the kitchen he saw a great smoking jug of coffee; immediately, with a sorrowful air and loud voice, he exclaimed, "*Perché es aquelo escudelasso?*" For

whom is that great pitcher of *café au lait*?—" *Es per bous*," It is for you, replied the cook—" *Ah!*" cried the monk, with joy and lowered voice, " *Es per yeu aquelo escudeletto?*" Is that pretty little porringer for me? There is a subtlety and finesse between the meaning of this augmentative and diminutive, which can only be well understood by those who know the Italian and Provençal perfectly.

SECT. 16. Another peculiarity of this language is, says M. Cabriè, that such is its richness and beauty, that it can express a crowd of shades of meaning which escape the French. Thus, the latter use the words *hache*, *coignée*, *serpette*, to express our hatchet or axe. But the Provençal has a much greater number: there is *Poudadouiro*, an instrument for cutting the vine; a term used in the Spanish language, as the readers of Don Quixote in the original are aware. It has the words *Picoussin* and *Fuoissoun* to express hatchets for cutting down large branches of trees; the terms *Tranchet* and *Serpetto* for pruning and clearing instruments; and the word *Destrau* to designate a large axe. But how express in French the so complex and so expressive idea contained in *Se pouchegea*, which means to search hastily in one's pockets, in the fear of having lost something; and *Chauchilla*, whose imitative harmony expresses so well the action of a child who amuses himself by treading in water, and making it gush out from under the soles of his feet; and *S'espata*, to express the action of a man's falling headlong.

Thus do we present our *Handbook*, friendly reader, unto thee; with all its imperfections it will have its good results, and

perhaps one, and that not quite the least, that it will prove a slight bond of interest between two great and noble nations. The more, I feel convinced, that we know of France, both northern and southern, the closer the bond of union will be drawn between us; let us give credit to both ruler and people for those great and splendid qualities which they each possess, and among those, let us rank sincerity. I shall never forget being at Marseilles when that gallant stand was made by a few Englishmen against all the might of the Russian army engaged in the battle of Inkerman, I think it was, and when a French news-vendor, giving out the news, changed the word, and said a few thousand Frenchmen instead of Englishmen, in answer to my observation he replied, "It is all the same thing, Sir." I felt rebuked, I own—may it ever prove thus—and in the eloquent words of Jasmin, when he pictures the Provençal language as his second mother lying on the bed of languishing, and says seasons have passed away, and will pass away, and will roll on, and their echoes sound in our ears—but this loved tongue shall not and must not die—our mother, she recalls our own dear mother, sister, friend, and crowds of bye-gone associations, which come into our minds while sitting by the evening fire. It is the language of our toils and labours—she comes with us at our birth, she lingers on our tomb. This *Handbook* I now present to thee, my reader, and may the parting thought accompany thee of the happy land and blessed age when all languages shall merge into the great triumphal language of praise and adoration to the Triune JEHOVAH.

H A N D B O O K

TO THE

MODERN PROVENÇAL LANGUAGE.

PART I.

RULES FOR THE PRONUNCIATION.

THERE are twenty-two letters in this language; they are the same as in English, except that there is no K, W, X, Y.

Six letters are vowels, a, e, i, o, u, j.

There are ten parts of speech—the Verb, the Pronoun, Noun, Adjective, Article, Adverb, Preposition, Participle, Conjunction, and Interjection.

There are two genders—Masculine and Feminine.

Two numbers—Singular and Plural.

The words in this language are always written as they are pronounced, especially those which have almost the same sound, in order to distinguish them, as—we write.

Còou, to distinguish (a hurt, or wound, same as *un urt*, una blessura).

Dòou marks the genitive.

Dau marks the ablative.

Fòou for *si deu* (It ought, It must be).

Fau for first person, indicative present of faire (to do),
“I do.”

Pòou is for the adverb, poco, peu, little, and also—

Pòou, from poude, to be able (is 3rd person indicative, singular).

Pauou means fear or fright.

Sau is salt, and sau is from saupre, to know, also—

Sòn (accented) means “The Voice;” unaccented, it is the 3rd pers. plural, p. I, of estre, to be, “they are,” or the possessive pronoun.

Tròou means Troppo, trop (too much).

Trau means a small opening.

Vòou (3 p. s. p. Indic. of voule), “he wishes.”

Vau is from anà, “I go.”

Ha (he has), a, is the preposition “To.”

Vou (ye or you), if placed after the verb, as in the imperative always happens, then is written *vo*, and is united with the verb, as *souvenevo* (remember you).

PRONUNCIATION.

The letter *a*, when unaccented and found at the end of a word, holds the place of the French mute *e*, and is scarcely pronounced; as in *nizza*, *aima*, *canta*, *luna*—(anciently written *nisso*, *aimo*, *luno*) for this reason. But if found in the middle of a word, or at its end (as taking the place of the strong French *é*, or the syllable *er*), then it takes the accent, and is pronounced strongly. When finally it is found alone to make the word, it is pronounced strongly; as *cantà* (to sing), *bontà* (goodness), *verità* (truth), *ma*, *fa*, *ha*. In other words unaccented, it is scarcely felt; accented, it is strongly pronounced.

e, when *e* is accented, as *è*, it is pronounced strongly, as at the end of the following words—*premiè*, *darriè*, *mestiè*. In the penultimate syllable, when the last vowel is mute, it is pronounced strong and open; as *premièra*, *precède*, *liège*. But if *e* be *unaccented*, it is always mute, or scarcely pronounced; as at the end of the words *poble*, *dimeneghe*, *perche*, *soubre*, *che*.

i, unaccented, is pronounced naturally without dwelling upon it, or when it is alone in the word, it is in the

same way lightly pronounced. But when *accented*, it is pronounced strongly; as *durmì, legì, venì*.

ò, accented, is pronounced strong, *accò, aissò*; when followed by *d, l, r, st*, it is also pronounced strong; as *puort, fuol, indispost, for (indisposat)*. When unaccented at the end, or in the middle of a word, or followed by *n, s, m*, only, *o* is pronounced like the French *ou*.

u, if in the same word it is followed by *o*, is pronounced *ou*; as *fuort, puort*; but otherwise it is pronounced naturally.

The letter *j* is for double *i*; thus you should pronounce *pleja plei-ia, vojella voi-iella*.

ai, ei are pronounced as if the vowels were separated.

au is pronounced *aou*.

eu is pronounced *eou*.

ou is the French *ou*.

uo is pronounced *ouò*.

ch and *gh* are pronounced as in Italian; *i.e.*, *ch* is pronounced like *k*, as *bochsa, boksa*.

THE ACCENT—(˘)

The accent is a mark placed over the vowel to make it sound stronger, and to make it be dwelt longer on; as in the words, *verità, audì, accò, virtù, mestiè*.

In this language we only use one accent, which serves also as the French *tremra*, or English *diæresis*; or, to make two vowels, be each separately pronounced; as in the words—

pais	aùra, etc.
(country)	(now)

The accent is written thus—(˘)

(aùra, means now—aurà, he shall have.)

THE APOSTROPHE—(')

Marks the elision of one of these four vowels, *a, e, i, o*.

a followed by a vowel, or by an *h*, is omitted in the words—

La—as *L'anima*, *l'idea*, *l'opera*, *l'unità*, *l'han aimat*, for *La anima*, *la opera*, *la han aimat*, *la unità*.

Sensa (without) *sens'argèn* (for *sensa argèn*) (without money.)

Coura (when) *cour'eu vendrà* for *coura eu vendrà*.

Coma, *com'achella*.

Còouca, *còuc'autra*.

Còouca before *e* and *i* takes an *h*, thus—

Còouch'idea, *còouch'espada*.

e followed by a vowel is left out in the words—

De of. *brulà d'amour* (to burn with love.)

Mancà d'esperanza (to want hope.)

Che and *perchè*, *puischè*, as *ch'has fàce* (What hast thou done?) *Ch'impuorta?* *Perch'has parlat*

(Why hast thou spoken?) *Puisch'eu non es vengut* (Since he is not come.)

*Embe** (with) (same as French *avec* and the Italian *con*), *emb'eu*, *emb'acco*, for *embe eu*, *embe acco* (With him.)

i, followed by a vowel, is lost in *mi*, *ti*, *si*, pronouns. *Louis m'aima* (Louis loves me); *Ieu t'escouto* (I hear thee); *eu s'offre* (he offers).

o, followed by a vowel, is lost in *Lo*; we say *L'amour* (Love) for *Lo amour*; *L'ordre* (order); *L'han trouvat* for *lo han trouvat* (They have found it).

en is lost in the word *nen*, which means *nou* (personal pronoun) (us). And in *nen* (demonstrative pronoun), which means “of that thing,” when it is followed by a vowel, or an *h*. Thus *n'ha parlat* (for *nou hà parlat*) (he has told us) or (he has told to us of that thing).

ou is lost before a vowel, or before an *h*, in the personal pronouns *nou*, *vou* (we, ye); as *Louis n'aima* (Louis loves us); *Ieu v'escouti* (I hear you); instead of *Louis nou aima*, *Ieu vou escouti*.

* Anciently written and spoken *Ambe*.

You should particularly observe that these articles and the demonstrative pronouns never lose in the *plural* the final vowel. You should always write them—*Lu Enfan* (The children) *li anima*; *achellu ouvriè* (these workmen); *achesti opera* (those works).

NOUNS OF NUMBER

ARE CARDINAL AND ORDINAL.

CARDINAL.

Un . . .	One
Doui . . .	Two
Tre . . .	Three
Catre . . .	Four
Sinc . . .	Five
Sièi . . .	Six
Sèt . . .	Seven
Vuèce . . .	Eight
Nòou . . .	Nine
Dès . . .	Ten
Ouze . . .	Eleven
Douze . . .	Twelve
Treze . . .	Thirteen
Catorze . . .	Fourteen
Chinze . . .	Fifteen
Seze . . .	Sixteen
Desesèt . . .	Seventeen
Desevuèce . . .	Eighteen
Desenòou . . .	Nineteen
Vint . . .	Twenty

CARDINAL.

Vintun . . .	Twenty-one
Vintadouï . . .	Twenty-two
Vintatres . . .	Twenty-three
Vintacatre . . .	Twenty-four
Vintasinc . . .	Twenty-five
Vintasièi . . .	Twenty-six
Vintasèt . . .	Twenty-seven
Vintavuèce . . .	Twenty-eight
Vintanòou . . .	Twenty-nine
Trenta . . .	Thirty
Caranta . . .	Forty
Sincanta . . .	Fifty
Souassanta . . .	Sixty
Settanta . . .	Seventy
Vuettanta . . .	Eighty
Nouzanta . . .	Ninety
Sèn . . .	One hundred
Mille, etc. . .	One thousand
Doui mille . . .	Two thousand
Tre mille, etc. . .	Three thousand

The Ordinal numbers are formed from the Cardinal.

They are as follows:—

Premiè	First or première (fem.)
Segont	Second or segunda (feminine)
Trouasième	Third or trouasièma
Catrième	Fourth or catrièma, etc.

Sinchième	Fifth		
Sisième	Sixth		
Settième	Seventh		
Vuittième	Eighth		
Nouvième	Ninth		
Disième	Tenth		
Onzième	Eleventh		
Douzième	Twelfth		
Darriè	Last—Darrièra		
Una desena	A half score		
Una dousena	A dozen		
Una vintena	A score		
Una sentena or Un sentenau }	. . . A hundred		
Lo double . . . Double	Lo ters . . .	The third	
Lo triple . . . Triple	Lo cart . . .	The quarter	
La mitan . . . The half			

THE VERB.

I.

The subject whether it be noun or pronoun is put after the verb.

1. When you ask a question, as—

Che penserà de tu lo mestre ?

What will the master think of you ?

2. When relating the words of any one—

“Ieu mi cresi urous” (said a workman) “coura puòdi tra-vaiglià touta la semana.”

“I think myself happy when I can work all the week.”

3. After the word *tau*, *ensin* (such, thus), as—

Tau era lo mien avis—(Such was my advice.)

Ensin mourèt achell'ome—(Thus died that man.)

4. After the impersonal verbs *es arrivat*, *es tombat*, etc., as—

Es arrivat un gran malur.

(There has happened a great misfortune.)

Es tombat una fuorta pleja.

(There has fallen a great rain.)

II.

1. You should never use the perfect form *aimèri*, *sentèri*, *rendèri*, except in speaking of a time entirely passed—thus, you should never say—

“*Ieu travaiglièri esto matin, anguei, esta, semana, est’an.*”

“I worked this morning, to day, this week, this year;”

because the day, week, year, is not entirely past yet; but you should say rather—

“*Ieu hai travaigliat esto matin, esta semana,*” etc.

“I have worked this morning, this week,” etc.

using the other form of the perfect.

2. When the time is entirely past, you may use both forms of the perfect, as

“*Ieu travaiglièri or hai travaigliat la semana passada, l’an passat ier.*”

“I worked or have worked the past week, past year, yesterday.”

III.

The conjunction *che* puts the verb that follows it in the subjunctive mood.

1. When the first verb is in the present or future, put in the present subjunctive the verb after *che*, as—

Lu vuostre parent { *desiron*
 desireran } *che vautre sighes plus attent.*

Your parents desire that you should be more attentive.

2. When the first verb is one of the perfects, put the second verb in the imperfect subjunctive, as—

Lu vuostre parent { *desirèron*
 desirèron
 han desirat
 avìon desirat
 aurìon desirat } *che vautre foughessias plus attent.*

IV.

Some verbs may be declined in two manners, thus—

{ Comporre, descomporre, interporre,
 { Composà, decomposà, interposà,

which both mean *to compose, discompose, interpose* ;
 may be declined in a double manner—

{ Comporre, descomporre, interporre, being derived
 { from the Italian, are of the third conjugation, like
rendre ;

{ but Composà, decomposà, interposà, being derived
 { from the French, are of the first conjugation, like
aimà.

{ Corriege (Italian) is of the third conjugation ;

{ Corrigià (French) same meaning (*to correct*), is first
 conjugation ;

but you should remark that the third person singular of
 the present indicative of both verbs is *eu corriège*.

The same may be said of the verb *protteggià*, etc. (*to protect*.)

The verb then signifies *to be, to do, or to suffer*, and
 has three principal tenses—The present, the past or
 perfect, and future.

ESTRE, TO BE.

(First Auxiliary Verb.)

Estre, to be	Present Infinitive.
Estre estat, to have been	Past Infinitive.
Essèn, being	Present Participle.
Estat, estadà, essèn, estat, been	Past Participle
Devent estre, about to be	Future Participle.
En essèn,	Gerund.

INDICATIVE.

PRESENT.			IMPERFECT.		
Ieu	Sieu	} I am, etc.	Ieu	Eri	} I was, etc.
Tu	Sies		Tu	Eres	
Eu or Ella	Es		Eu or Elli	Era	
Nautre	Sien		Nautre	Eravan	
Vautre	Sies		Vautre	Eravas	
Ellu or Elli	Son		Ellu or Elli	Eron	

SECOND PERFECT.

Foughèri or Sieu estat	} I have been
Foughères Siès estat	
Foughèt Es estat	
Foughèrian Sièn estat	
Foughèrias Siès estat	
Foughèron Son estat	

PLUPERFECT.

Eri Estat	} I had been
Eres Estat	
Era Estat	
Eravan Estat	
Eravas Estat	
Eron Estat	

FUTURE.

Serai	Seren	} I shall be
Seras	Seres	
Serà	Seran	

FUTURE PAST.

Serai estat	Seren estat	} I shall have been
Seras estat	Seres estat	
Serà estat	Seran estat	

IMPERATIVE, (no first person.)

Sighes tu	} Be thou, etc.
Sighe eu	
Sighen nautre	
Sighes vautre	
Sighen ellu	

CONDITIONAL.

PRESENT.

Serìi	Serian	} I should be
Series	Serias	
Serìa	Serion	

PAST.

Serìi estat	Serian estat	} I should have been
Series estat	Se riasestat	
Serìa estat	Serion estat	

SUBJUNCTIVE.

PRESENT.

Che ieu sighi	} That I may be, etc.
Che tu sighes	
Che eu sighe	
Che nautre sighen	
Che vautre sighes	
Che ellu sigon	

IMPERFECT.

Che ieu sighessi, or foughessi, or foussi	} That I might be
Che tu sighesses, or foughesses, or fousse	
Che eu sighesse, or foughesse, or fousse	
Che nautre sighessian, or foughessian	
Che vautre sighessias, or foughessias	
Che ellu sighesson, or foughesson, or fousson	

PERFECT.

Che ieu sighi estat	} That I may have been
Che tu sighes estat	
Che eu sighe estat	
Che nautre sighen estat	
Che vautre sighes estat	
Che ellu sigon estat	

PLUPERFECT.

Che ieu sighessi, or foughessi, or foussi estat	} That I might have been
Che tu sighesses, or foughesses, or fousses estat	
Che eu sighesse, or foughesse, or fousse estat	
Che nautre sighessian, or foughessian estat	
Che vautre sighessias, or foughessias estat	
Che ellu sighesson, or foughesson estat	

AVE, TO HAVE.

(Second Auxiliary Verb.)

(Ave, to have.) (Ave agut, to have had.) (Avèn, having.)
 (Agut, aguda, avèn agut, had.) (Devent ave, about to have.)
 (En avèn.)

INDICATIVE.

PRESENT.

IMPERFECT.

Hai	Avèn	} I have	Avii	Aviavan	} I had
Has	Avès		Avies	Aviavas	
Ha	Han		Avion	Avion	

PERFECT.

Ieu haighèri,	and hai agut	} I have had
Tu haighères,	has agut	
Eu haighèt,	ha agut	
Nautre haigherian,	aven agut	
Vautre haigherias,	avès agut	
Ellu haighèron	han agut	

PLUPERFECT.

FUTURE.

Avii agut	Aviavan agut	} I had	Aurai	Auren	} I shall
Avies agut	Aviavas agut		Auras	Aures	
Avia agut	Avion agut		Aurà	Auran	

FUTURE PAST.

Aurai agut	Auren agut	} I shall have had
Auras agut	Aures agut	
Aurà agut	Auran agut	

IMPERATIVE, (no first person).

Haighes tu	Haighen nautre	} Have thou, etc.
Haighe eu	Haighes vautre	
Haigon ellu		

CONDITIONAL.

PRESENT.

Ieu aurii	} I should have
Tu auries	
Eu auria	
Nautre aurian	
Vautre aurias	
Ellu aurion.	

PAST.

Aurii agut	} I should have had
Auries agut	
Auria agut	
Aurian agut	
Aurias agut	
Aurion agut	

SUBJUNCTIVE.

PRESENT.

Che ieu haighi	} That I may have
Che tu haighes	
Che eu haighe	
Che nautre haighen	
Che vautre haighes	
Che ellu haigon	

IMPERFECT.

Che ieu haighessi	} That I might have
Che tu haighesses	
Che eu haighesse	
Che nautre haighessian	
Che vautre haighessias	
Chè ellu haighesson	

PERFECT.

Che ieu haighi agut	} That I may have had
Che tu haighes agut	
Che eu haighe agut	
Che nautre haighen agut	
Che vautre haighes agut	
Che ellu haigon agut	

PLUPERFECT.

Che ieu haighessi agut	} That I might have had
Che tu haighesses agut	
Che eu haighesse agut	
Che nautre haighessian agut	
Che vautre haighessias agut	
Che ellu haighesson agut	

OF THE CONJUGATION OF ACTIVE VERBS.

There are three conjugations of active verbs; the

1st has the infinitive ending in *à* accented; as, for instance, the verbs *aimà* (to love), *cantà* (to sing).

2nd has the infinitive ending in *ì* accented; as the verbs *sentì*, *audì*, *legì*.

3rd has the infinitive ending in *e*, not accented; as *rendre*.

All verbs ending in *à* (accented) are conjugated or declined, as *aimà*; as, for example, *mangià* (to eat), *travaiglià* (to work), *dansà* (to dance).

It is to be observed that in speaking this language, the pronouns before the verb are generally omitted; thus, we say *Aimì* instead of *Ieu aimì* (I love); for *Tu cantes* we say *Cantes* (Thou singest); *Dansan* we say instead of *nautre dansan* (we dance); *Aimon* instead of *ellu aimon* (They love); *Aimas* instead of *vautre aimas* (ye love).

MODEL OF THE FIRST CONJUGATION.

In à.

PRESENT.			PERFECT,		
Aimi	I love, etc.	Aimavi	Aimèri, and	hai aimat	I Have loved
Aimes		Aimaves	Aimères	has aimat	
Aima		Aimava	Aimèt	ha aimat	
Aiman		Aimavan	Aimerian	avèn aimat	
Aimas		Aimavas	Aimerias	avès aimat	
Aimon		Aimavon	Aimèron	han aimat	

PLUPERFECT.		FUTURE.	
Avii aimat	I had loved	Aimerai	I shall love
Avies amiat		Aimeras	
Avia aimat		Aimerà	
Aviavan aimat		Aimeren	
Aviavas aimat		Aimeres	
Avion aimat		Aimeran	

PAST FUTURE.

Aurai aimat	Auren aimat	} Shall have loved
Auras aimat	Aures aimat	
Aurà aimat	Auran aimat	

IMPERATIVE, (no first person).

Aima tu	Aimen nautre	} Love thou
Aime eu	Aimas vautre	
Aimon ellu		

CONDITIONAL.

PRESENT.

Aimerèi	Aimerian	} I shall love
Aimerès	Aimerias	
Aimerèa	Aimerion	

PAST.

Aurèi aimat	} I should have loved
Aurès aimat	
Aurà aimat	
Aurian aimat	
Aurias amat	
Aurion amat	

SUBJUNCTIVE.

PRESENT.

Che ieu aimi
 Che tu aimes
 Che eu aime
 Che nautre aimen
 Che vautre aimes
 Che ellu aimon

That
 I
 may
 love

IMPERFECT.

Che ieu aimessi
 Che tu aimesses
 Che eu aimesse
 Che nautre aimessian
 Che vautre aimessias
 Che ellu aimessou

That
 I
 might
 love

PERFECT.

Che ieu haighi aimat
 Che tu haighes aimat
 Che eu haighe aimat
 Che nautre haighen aimat
 Che vautre haighes aimat
 Che ellu haighon aimat

} That I may have loved

PLUPERFECT.

Che ieu haighessi aimat	} That I might have loved
Che tu haighesses aimat	
Che eu haighesse aimat	
Che nautre haighessian aimat	
Che vautre haighessias aimat	
Che ellu haighesson aimat	

Infinitive Present	<i>Aimà</i> (to love).
Infinitive Past	<i>Ave aimat</i> (to have loved).
Present Participle	<i>Aimant</i> (loving).
Future Participle	<i>Devèn aimà</i> or (about to love).
Past Participle	<i>Aimat, aimada, avèn aimat</i> (loved).
Gerund Present	<i>En aiman</i> (in loving).
Gerund Past	<i>En avèn aimat</i> (in having loved).
Gerund Future	<i>En devèn aimà</i> (in being about to love).
Past Participle	<i>Aimat, aimada</i> (loved).
	<i>Avèn aimat</i> (having loved).

MODEL OF THE SECOND CONJUGATION.

In ì.

PRESENT.		IMPERFECT.		PERFECT.	
Senti	} I feel etc.	Senti	} I felt	Sentèri and hai sentit	} I have felt
Sentes		Sentiès		Sentères	
Sente		Sentià		Sentèt	
Sentèn		Sentavan		Senterian	
Sentès		Sentavas		Senterias	
Senton		Sentìon		Sentèron	

PLUPERFECT.

Avii sentit	} I had felt
Avies sentit	
Avia sentit	
Aviavan sentit	
Aviavas sentit	
Avion sentit	

FUTURE.

Senterai	} I shall feel
Senteras	
Senterà	
Senteren	
Senteres	
Senteran	

FUTURE PAST.

Aurai sentit	} I shall have felt
Auras sentit	
Aurà sentit	
Auren sentit	
Aures sentit	
Auran sentit	

IMPERATIVE, (no first person).

Sente tu		Senten nautre
Sente eu		Sentes vautre
Senton ellu		
Feel thou		Let us feel
Let him feel		Let us feel
Let them feel		

CONDITIONAL.

PRESENT.

Senterii		Senterian	} I should feel
Senteries		Senterias	
Senteria		Senterion	

PAST.

Ieu aurii sentit	} I should have felt
Tu auries sentit	
Eu auria sentit	
Nautre aurian sentit	
Vautre aurias sentit	
Ellu aurion sentit	

SUBJUNCTIVE.

PRESENT.

Che ieu senti	} That I may feel	Che ieu sentessi	} That I might feel
Che tu sentes		Che tu sentesse	
Che eu sente		Che eu sentesse	
Che nautre senten		Che nautre sentessian	
Che vautre sentes		Che vautre sentessias	
Che ellu senton		Che ellu sentesson	

PERFECT.

Che ieu haighi sentit	} That I may have felt
Che tu haighes sentit	
Che eu haighe sentit	
Che nautre haighen sentit	
Che vautre haighes sentit	
Che ellu haighen sentit	

PLUPERFECT.

Che ieu haighessi sentit	}	That I might have felt
Cbe tu haighesses sentit		
Che eu haighesse sentit		
Che nautre haighessian sentit		
Che vautre haighessias sentit		
Che ellu haighesson sentit		

Senti	Infinitive Present	}	To feel, to perceive, or be sensible of; To have felt.
Ave sentit	Infinitive Past		
Sentent	Participle Present		Feeling.
Sentit, sentida, avèn sentit	}	Participle Past	Felt.
Deven senti		Participle Future	About to feel.

En senten, En avèn sentit, En deven senti.

In feeling, In having felt, In being about to feel.

MODEL OF THE THIRD CONJUGATION.

In e.

INDICATIVE.

PRESENT.

Ieu rendi	}	I return, or restore, or render
Tu rendes		
Eu rende		
Nautre rendèn		
Vautre rendès		
Ellu rendon		

IMPERFECT.

Ieu rendi	}	I returned
Tu rendiès		
Eu rendia		
Nautre rendavan		
Vautre rendavas		
Ellu rendion		

PERFECT.

Rendèri and hai rendut	}	Have re- turn- ed
Rendères has rendut		
Rendèt ha rendut		
Renderian avèn rendut		
Renderias avès rendut		
Rendèron han rendut		

PLUPERFECT.

Avi rendut	}	Had returned
Aviès rendut		
Avia rendut		
Aviavan rendut		
Aviavas rendut		
Avion rendut		

FUTURE.

Renderai	}	I shall return
Renderas		
Renderà		
Renderen		
Renderes		
Renderan		

FUTURE PAST.

Ieu aurai rendut	}	I shall have re- turned
Tu auras rendut		
Eu aura rendut		
(and so on for the plural.)		

CONDITIONAL.

PRESENT.		PAST.	
Rendèrri	} I should return	Aurri rendut	} I should have returned
Renderies		Auries rendut	
Rènderia		Auria rendut	
Renderian		Aurian rendut	
Renderias		Aurias rendut	
Renderion		Aurion rendut	

IMPERATIVE, (no first person).

Rende tu	Renden nautre	} Restore or return thou
Rende eu	Rendès vautre	
Rendon ellu		

SUBJUNCTIVE.

PRESENT.		IMPERFECT.	
Che ieu rendi	} That I may return	Che ieu rendessi	} That I might return
Che tu rendes		Che tu rendesses	
Che eu rende		Che eu rendesse	
Che nautre renden		Che nautre rendessian	
Che vautre rendes		Che vautre rendessias	
Che ellu rendon		Che ellu rendesson	

PERFECT.

Che ieu haighi rendut	} That I may have returned
Che tu haighes rendut	
Che eu haighe rendut	
Che nautre haighen rendut	
Che vautre haighes rendut	
Che ellu haigon rendut	

PLUPERFECT.

Che ieu haighessi rendut	} That I might have returned
Che tu haighesses rendut	
Che eu haighesse rendut	
Che nautre haighessian rendut	
Che vautre haighessias rendut	
Che ellu haighesson rendut	

Infinitive Present	<i>Rendre</i> (to return, to render, to restore).
Infinitive Past	<i>Ave rendut</i> (to have returned).
Participle Present	<i>Rendent</i> (returning).

Participle Past	<i>Rendut, renduda, avèn rendut</i> (restored).
Future	<i>Devèn rendre</i> (about to return),
Gerund Present	<i>En rendèn</i> (in returning).
Past	<i>En avèn rendut</i> (in having returned).
Future	<i>En devèn rendre</i> (in being about to return).

All verbs in *e* are declined as *rendre, attendre, entendre, vendre, esprime*, etc., etc. (to wait, to hear, understand, to sell, to express.)

There are two other forms of the perfect which are rarely used ; as—

Ieu haighèri and hai agut	} aimat, sentit
Tu haighères and has agut	
(and so on).	} rendut

All verbs in *ì* are declined as *sentì, audì, benedì, sepelì*, etc. (to hear, bless, bury.) But we must observe that the verbs in *ì* in this language, which in Italian end the first person of the Indicative in *isco*, in this language end it in *issi* ; as *sepelissi, benedissi*, etc.

FORMATION OF THE TENSES.

From the Infinitive present (as *aimà, sentì, rendre*) is formed the present Indicative—

In the first conjugation, by changing *à* into *i*, *aimà, ieu aimi*.

In the *second*, by removing the accent—*sentì, senti* ; and in some verbs by adding *ssi*, as *fenì, fenissi* (to punish, to end).

In the *third*, by changing *re* or *e* into *i* ; as *rendre* makes *rendi*—*pareisse, pareissi* (to restore, to appear).

Exceptions :—*Anà* makes *ieu vau* (I go) ; *està, estau* ; *cuglì, curbì, legì* make *cuègli, cuèrbi, liègi* ; *mourì, muòri* (I die) ; *ave, hai* ; *estre, sieu* ; *beure, buvi* (I drink) ; *comporre, componi* ; *dire, dieu* (I say) ; *faire, fau* ; *falle fòou* ; *plòoure, plòou* ; *poude, puodi* ; *saupre, sabi* ; *si rire*

makes ieu mi rieu; vieure, vivi (I live); veire, veu; voule, vuoli; trouvà, trovi (I find).

Imperfect of *first* conjugation by adding *vi*; as *aima vi*, *anavi*, etc.

Of *second* conjugation by adding *i*, as *sentii*; and in some verbs *ssii*, as *fenissii*.

Of *third* conjugation by changing *re* or *e* into *ii*—*rendii*, *pareissii* from *rendre*, *pareisse* (to appear).

Exceptions:—*Està*, *estaii*; *estre*, *eri*; *beure*, *buvii*; *compore*, *componii* (drink, compose); *saupre* which makes *sabii*; *vieure*, *vivii* (to know, to live).

The Perfect by changing *à*, *i*, *re*, or *e* into *èri*; as *aimèri*, *sentèri*, *rendèri*.

Exceptions:—*Està* makes *estaghèri* (I have remained); *estre*, *foughèri*; *ave*, *haighèri*; *legi*, *ligèri*; *teni*, *tenghèri*; *veni*, *venghèri*; *beure*, *beughèri*; *compore*, *composèri*; *dire*, *dighèri*; *faire*, *faghèri*; *falle* makes *fòoughèt*; *plòoure*, *plòoughet* (it rained); *poude*, *pouschèri*; *si rire*, *mi righéri*; *veire*, *veghèri*; *vieure*, *vieughèri*; *voule*, *voughèri* (to read, hold, come drink, compose, say, do, it ought, it rains, to be able, to laugh, see, live, to wish).

The Future changes *à*, *i*, *re*, or *e*, into *erai*—*aimerai*, *senterai*, *renderai*, *fenisserai*, *pareisserai*.

Exceptions are:—

<i>Està</i>	makes <i>estarei</i>	<i>Legi</i>	makes <i>ligerai</i>
<i>Estre</i>	<i>serai</i>	<i>Falle</i>	<i>fòourai</i>
<i>Ave</i>	<i>aurai</i>	<i>Poude</i>	<i>pourrai</i>
<i>Compore</i>	<i>composerai</i>	<i>Voule</i>	<i>vourrai</i>

Teni, *veni*, and *mettre*, and their compounds make *Tendrai*, *vendrai*, and *mettrai*; *vale* makes *varrai*.

The Conditional changes *à*, *i*, *re*, or *e*, into *erii*; as *àimerii*, *senterii*, *renderii*, *pareisserii*.

The Exceptions are the same verbs as in the formation of the future are excepted. You change the future *ai*

into *ii* to get the conditional; as *estre*, *serai*, *serii*; *ave*, *aurai*, *aurii*.

Imperative is formed by (for the *first* conjugation) taking off the accent from *à* (*aimà*, *aima*).

For *second*, by changing *i* into *e* (*sentì*, *sente*).

For third, changing *re* into *e*; as *rendre* is changed into *rende*.

Exceptions are :—

Estre	makes	sighes	Teni	makes	tèn
Ave		haighes	Beure		beu
Legi		liège	Comporre		compone
Dire		dì	Faire		fai
Sirire		rieti	Vieure		vieu
Mouri		muor	Anà		vai
(To die)			Està		estai

The Subjunctive present changes *a*, *i*, *re*, or *e* into *i*; as *che ieu*, *aimi*; *che ieu senti*; *che ieu rendi*, etc.

Exceptions are :—

		PRESENT.	IMPERFECT.	
Anà	makes	vaghi		To go
Està		estaghi	Estaghessi	To remain
Estre		sighi	Sighessi	To be
Ave		haighi	Haighessi	To have
Legi		liègi	Ligessi	To read
Teni		tenghi	Tenghessi	To hold
Veni		venghi	Venghessi	To come
Beure		beughi	Beughessi	To drink
Comporre		componi	Composessi	Compose
Dire		dighi	Dighessi	To say
Faire		faghi or fassi	Faghessi	To do
Plòoure		che plòoughe	Plòoughesse	Weep
Poude		puoschi	Plouschessi	Be able
Sirire		mirighi	Mirighessi	To laugh
Veire		vegghi	Veghessi	To see
Vieure		vieughi	Vieughessi	To live
Voule		vuoghi	Voughessi	To wish
		Falle fòoughesse.		

The Imperfect Subjunctive changes *à, i, re*, into *essi*; as *aimessi, rendessi, sentessi*.

The Exceptions are given above.

You obtain the past participle by (in the *first* and *second* conjugation) adding *t*; as *aimà, aimat; sentì, sentit*; and of course removing the accent. In the *third* conjugation by changing *re*, or *e*, into *ut*; as *rendre, rendut*.

Aimat, sentit, rendut, make the feminine *aimada, sentida, rendada*.

Exceptions are:—

Estre	Estat, estada	To be
Ave	Agut, aguda	To have
Curbì	Cubert, cuberta	To cover
Tenì	Tengut, tenguda	To hold
Mourì	Muort, muorta	To die
Venì	Vengut, venguda	To come
Dire	Dice, dicia	To say
Faire	Fàce, facia	To do
Beure	Beugut, beuguda	To drink
Comporre	Compost, composat	To compose
Falle	Faugut	To want
Plòoure	Plòougut	To weep
Mettre	Mes, messa	To put
Muovre	Mos or mouvut	To move
Naisse	Nat, nada	To be born
Poude	Pouscut	To be able
Rire	Rit, rida	To laugh
Assolve	Assolt or assolvut	To absolve
Resolve	Resolut, resoluda	To resolve
Traire	Tràce	To milk
Veire	Vist, vista	To see
Vieure	Vieugut	To live
Voule	Vougut	To wish

You should well observe that, by adding to this past participle, the respective tense of the auxiliary verbs *ave, estre* (to have, to be), you form all the compound

tenses ; as *ieu hai aimat* (I have loved) ; *Ieu avii aimat* (I had loved) ; *Ieu hai sentit* ; *Ieu avii rendut*, etc., etc.

By means of these rules for the formation of the tenses, and their exceptions, the student can conjugate any verb, whether regular or irregular, in this language.

PASSIVE VERBS.

You can decline every passive verb by simply joining its past participle to the auxiliary *estre* (to be), and then declining *estre* through all its moods and tenses. There is only one conjugation for all passive verbs.

INDICATIVE.

PRESENT.

<i>Ieu sieu aimat or aimada</i>	}	<i>I am loved, etc.</i>
<i>Tu siès aimat or aimada</i>		
<i>Eu es aimat or aimada</i>		
<i>Nautre sièn aimat or aimada</i>		
<i>Vautre sies aimat or aimada</i>		
<i>Ellu son aimat or aimada</i>		

IMPERFECT.

PERFECT.

<i>Ieu eri aimat</i>	} Was	<i>Foughèri or sieu estat aimat</i>	} Have
<i>Tu eres aimat</i> (and so on.)			
	loved	<i>Foughères or sies estat aimat</i> (and so on.)	been loved

PLUPERFECT.

FUTURE.

<i>Eri estat aimat</i>	} I have	<i>Ieu serai aimat</i>	} I shall
<i>Eres estat aimat</i> (and so on.)			
	been loved	<i>Tu seras aimat</i> (and so on.)	be loved

FUTURE PAST.

<i>Serai estat aimat</i>	} I shall have been loved
<i>Seras estat aimat</i> (and so on.)	

CONDITIONAL.

PRESENT.

PAST.

<i>Ieu serii aimat</i>	I should be loved	<i>Ieu serii estat aimat</i>	} I should have been loved
<i>Tu series aimat</i>		(and so on.)	
<i>Eu seria aimat</i>			
<i>Nautre serian aimat</i>		<i>Nautre serian estat aimat</i>	
<i>Vautre series aimat</i>		<i>Vautre series estat aimat</i>	
<i>Ellu serion aimat</i>		<i>Ellu serion estat aimat</i>	

IMPERATIVE, (no first person).

Sighes aimat tu	}	Be thou loved
Sighe aimat eu		Let him be loved
Sighen aimat nautre		Let us be loved .
Sighen aimat vautre		Be ye loved
Sighon aimat ellu		Let them be loved
(Be thou loved, etc.)		

SUBJUNCTIVE.

PRESENT.

Che ieu sighi aimat	}	That I may be loved
Che tu sighes aimat		
(and so on.)		

IMPERFECT.

Che ieu sighessi, foughessi, or	}	That I might be loved
Che ieu foussi aimat		
(and so on.)		

PERFECT.

Che ieu sighi estat aimat	}	That I may have been loved
Che tu sighes estat aimat		
Che ellu sighon estat aimat		
etc., etc.		

PLUPERFECT.

Che ieu sighessi, foughessi, or	}	That I might have been loved
Che foussi estat aimat		
(and so on.)		

Infinitive Present	<i>Estre aimat</i> or <i>aimada, aimadi</i> (to be loved).
Infinitive Perfect	<i>Estre estat aimat</i> or <i>aimada, aimadi</i> (to have been loved).
Past Participle	<i>Essèn aimat</i> or <i>aimada</i> (being loved).
Future	<i>Devèn estre aimat</i> or <i>aimada</i> (about to be loved.)

NEUTER VERBS.

The neuter verb is neither active nor passive, and expresses an action which terminates in its doer; as *ieu vau* (I go), *ieu veni* (I come), *ieu duèrmi* (I sleep), *ieu tombi* (I fall.)

The greatest number of neuter verbs are declined with the auxiliary *ave* (to have); as *ieu hai durmit* (I have slept), but some are declined with *estre* (to be); as *anà, veni, tombà, arrivà* (To go, to come, to fall, to happen).

We will decline *anà*, which takes *estre*, and *durmi*, which takes *ave*, as those verbs which present some irregularity; as *anà*, you conjugate *arrivà, passà, tombà, montà, calà, intrà, mourì, naisse, sorti, veni, parti*, etc. (To mount, to enter in, to enter, to die, be born, to leave, to come, to set out). As *durmi*, you conjugate *caminà, marcià, courre, passeggià*, and some others (To walk or travel, to march, run, to promenade).

ANA, TO GO.

Estre anat or anada (to be gone).

Participle Present	Anant (going), anat, anada, essen anat (gone).
Future	<i>Dèven anà</i> (to be about to go).
Gerund Present	En anan (in going).
Gerund Past	En essen anat (in being gone) (having).

PRESENT.		IMPERFECT.	
Ieu vau	} I go etc.	Ieu anavi	} I went, etc.
Tu vas		Tu anaves	
Eu va			
Nautre anan			
Vautre anas			
Ellu van			

PERFECT.	
Anèri, and sieu anat, or anada	} I have gone
Anères, and siès anat, or anada etc.	

PLUPERFECT.	
Ieu eri anat	} I had gone
Tu eres anat	
etc.	

FUTURE.	
Ieu anerai	} I shall go
Tu aneras	
etc.	

FUTURE PAST.

Teu serai anat, etc.
(I shall have gone.)

CONDITIONAL.

PRESENT.

Ieu anerèi (I should go).
Tu aneriès, etc. (Thou shouldest go).

PAST.

Ieu seròi anat (I should have gone).
Tu seriès anat, etc. (Thou shouldest have gone).

IMPERFECT.

Vai, or vai tu	}	Go thou, etc.
Vaghe eu		
Anen nautre		
Anas vautre		
Vagon ellu		

SUBJUNCTIVE.

PRESENT.

Che ieu vaghi
Che tu vaghes
Che eu vaghe
Che nautre anen
Che vautre anes
Che ellu vagon

} That I
may go

IMPERFECT.

Che ieu anessi } That I
Che tu anesses } might
etc. } go

PERFECT.

Che ieu sighi anat	} That I may have gone
Che tu sighes anat	
Che eu sighe anat	
etc.	

PLUPERFECT.

Che ieu sighessi, foughessi, or foussi anat
 Che tu sighesses, foughesses, or fousses anat
 (and so on.) } That I might
 have gone

DURMI, TO SLEEP.

PRESENT.

Duèrmi	Durmen	} I sleep, etc.
Duèrmes	Durmès	
Duèrme	Duèrmon	

IMPERFECT.

Ieu durmìi	}	I slept	Durmèri and hai durmit	}	I have slept
Tu durmies		or was	Durmères and has durmit		
(and so on.)		sleeping	(and so on.)		

PERFECT.

PLUPERFECT.

Ieu avìi durmit	}	I had
Tu avies durmit		slept

FUTURE.

Ieu durmerai, etc.—(I shall sleep)

FUTURE PAST.

Ieu aurai durmit	}	I shall
Tu auras durmit		have
(and so on.)		slept

CONDITIONAL.

PRESENT.

PAST.

Ieu durmeri	}	I should sleep	Ieu aurii durmit	}	I should have slept
Tu durmeries			Tu auries durmit		
(and so on.)			(and so on.)		

IMPERATIVE.

Duèrme or duèrme tu	Sleep thou
Duèrme eu	Let him sleep
Durmen nautre	
Durmès vautre	
Duèrmon ellu	Let them sleep

SUBJUNCTIVE.

PRESENT.

IMPERFECT.

Che ieu duèrmi	}	That I may sleep	Che ieu durmessi	}	That I might sleep
Che tu duèrmes			Che tu durmesses		
Che eu duèrme			(and so on.)		
Che nautre durmen					
Che vautre durmes					
Che ellu duèrmen					

PERFECT.

Che ieu haighi durmit	}	That I may have slept
Che tu haighes durmit		
Che eu haighe durmit		
(and so on.)		

PLUPERFECT.

Che ieu haighessi durmit	}	That I
Che tu haighesses durmit		might
Che eu haighesse durmit		have
(and so on.)		slept

INFINITIVE.

PRESENT.

Durmi, to sleep

PAST.

Ave durmit, to have slept

PARTICIPLE.

PRESENT.

Durment, sleeping

PAST.

Durmit, durmida, avèn durmit, slept

FUTURE.

Devèn durmi, about to sleep

GERUND.

PRESENT.

En durmèn, in sleeping

PAST.

En avèn durmit, in having slept

IMPERSONAL VERBS

Are those which are only used in the third person singular through all their tenses; as *plòou* (it rains), *fòou*, *convèn*, *empuorta* (it must, it becomes, it behoveth).

FALLE, IT MUST.

PRESENT.

Fòou, it must or

IMPERFECT.

Fallia

PERFECT.

Fòoughèt and ha fòougut

PLUPERFECT.

Avia fòougut

FUTURE.

Fòourà

FUTURE PAST.

Aurà fòougut

CONDITIONAL.

PRESENT.

Fòouria

PAST.

Aurà fòougut

NO IMPERATIVE.

SUBJUNCTIVE.

PRESENT.
Che fòoughe

PAST.
Che fòoughesse

PERFECT.
Che haighe fòougut

PLUPERFECT.
Che haighesse fòougut

INFINITIVE.

PRESENT.
Falle

PAST.
Ave fòougut

PARTICIPLE.

Fòougut.

REFLECTED VERBS

Are those which express the action which the subject makes upon itself; as *ieu mi laudi* (I praise myself), *ieu mi flatti* (I flatter myself), *ieu mi penti* (I repent, am sorry). You conjugate the reflected verbs in their compound tenses with the verb *estre* (to be).

SI PENTI, TO REPENT.

Ieu mi penti	}	I repent or am sorry etc.
Tu ti pentes		
Eu si pente		
Nautre si pentèn		
Vautre vou pentès		
Ellu si penton		

IMPERFECT.

Ieu mi penti	}	I repented
(and so on.)		

PERFECT.

Ieu mi pentèri, and mi sieu (pentit or pentida) etc.	}	I have repented

PLUPERFECT.

Ieu m'eri pentit or pentida (etc.)	}	I had repented

FUTURE.

Ieu mi penterai (etc.)	}	I shall repent
---------------------------	---	----------------

PAST.

Ieu mi serai pentit or pentida Tu ti seras pentit or pentida Eu si serà pentit or pentida (and so on.)	}	I shall have repented
---	---	-----------------------------

CONDITIONAL.

PRESENT.

Ieu mi pentererèi (and so on.)	}	I should repent
-----------------------------------	---	-----------------

PAST.

Ieu mi serèi pentit or pentida Tu ti serès pentit or pentida	}	I should have repented
---	---	------------------------

IMPERATIVE.

Penteti tu	Repent thou
Che si pente eu	Let him repent
Si penten nautre	Let us repent
Pentèvo vautre	Repent ye
Che si penton ellu	Let them repent

SUBJUNCTIVE.

PRESENT.

Che ieu mi penti Che tu ti pentes (etc.)	}	That I may repent
--	---	-------------------

IMPERFECT.

Che ieu mi pentessi (etc.)	}	That I might repent
-------------------------------	---	---------------------

PERFECT.

Che ieu mi sighi pentit or pentida (etc.)	}	That I may have repented
--	---	--------------------------

INFINITIVE.

Si penti	To repent or be sorry for
S'estre pentit or pentida	To have repented

PARTICIPLE.

PAST.

Pentit, pentida, s'essèn pentit Repented, penitent

FUTURE.

Deven si penti About to repent

GERUND.

En si pentèn In repenting
En s'essèn pentit In having repented

L'intemperansa es un vissi outous e desouourant ; a cheu che beu embe eccès es raramen en estat dè faire lo sieu travaigl.

Intemperance is a shameful and dishonouring vice ; he who drinks to excess is rarely able to do his work.

It may be, perhaps, as well to observe here to the reader, who is unacquainted with Latin, that *The Gerund* is so named from its double use, both as a verb and as an adjective. It's a sort of verbal noun, partaking of the nature of the participle.

A COLLECTION OF VERB PHRASES.

Eu l'aganta, e tira. He seized it and pulled.

Aloura continua a tirà. Then he continued to pull.

Per una buon' oura. For a good hour.

Che aurà fàce la sieu fortuna. Which would have made his fortune.

Coura fatigat de tirà. When weary of pulling.

Voughet lo vompre. He wished to break it.

Prova se pòon embe li man. He tried if he could with his hands.

Fa embe li dèn. He tried with his teeth.

Lo trova tròou dur. He found it too hard.

Lo batte entrà dona peira. He beat it 'tween two stones.

Aloura seu courre a mason. Then he ran to a house.

Per anà piglià un poiron. To go to take a reaping hook.

Cau foughèt la sieu sorpresa. What was his surprise.

En retournan de non trovà plus rèn meme lo cap che avia vist flottonea. In returning to find no more nothing even the head which he had seen floating.

THE PRONOUN.

THE PERSONAL PRONOUN.

FIRST PERSON—*ieu*, I.*Ieu*, as *Ieu canti*, I sing.*Deieu*, of me.A *ieu*, mi, m', to me, as *lo m' ha donat*, he gave me it.Mi, m', me, as *m'aima tu*, love me.Da *ieu*, from me, as *l'ha ressent da ieu*, he received it from me.*Nautre*, as *nautre cantan*, we sing.*De nautre*, of us.A *nautre*, nou, nen, n', to us.*Nautre*, nou, nen, n', us.Da *nautre*, as *l'ha ressent da nautre*, he received it from us.SECOND PERSON—*tu*, thou.*Tu*

Thou

De tu

Of thou

A *tu*, ti, t'

To thou

Ti, t'

Thou

Da tu

From thou

Vautre

Ye

De vautre

Of ye

Avautre, vou, v'

To ye

Vautre, vou, v'

Ye

Da vautre

From ye

THIRD PERSON—*eu* or *ella*, he or she.

MASCULINE.

FEMININE.

*Eu**Ella*

He, she

*D'eu**D'ella*

Of him, of her

En eu, li*En ella*, li*Eu*, lo, l'*Ella*, la, l'*Da eu**Da ella*

From him, her

*Ellu**Elli*

They

*D'ellu**D'elli*

Of them

En ellu, li*En elli*, li*Ellu*, lu*Elli*, li

Them

*Da ellu**Da elli*

From them

OBSERVATIONS.

All the other demonstrative pronouns belong to this third class of personal pronouns; as *acheu*, *achell'* *achella*, *achesto*, *achesta*, *esto*, *esta*.

2. The pronoun *si* is sometimes reflective, that is, marks that the action of the verb falls upon the person himself who acts; *Louis si dona de pena*, i.e., Louis gives trouble to himself; *Louis si lauda* (Louis praises himself).

Sometimes it is indefinite as *si di*, *si pensa*, *si parla*, and then it is the same as the French *on*, as *on dit*, *si di* (they say), *si parla* (they speak), *si pensa* (they think).

3. *Nen* signifies not only *a nautre* (to us), *nautre* (us), but also *d'eu*, *d'ella* (of him, of her), *d'ellu*, *d'elli* (of them), *d'achella*, or *d'achelli cauva* (of that, or of that thing).

Nen is the same as the French *il nous en*.

4. *Nin* signifies *en eu*, *en ella*, *en ellu*, *en elli*, *d'achella*, or *d'achelli cauva* (to him, her, them, of that thing), as when we say *nin donèri* we mean I will give to him, to her, to them, of that thing.

Nin answers to the French *Je lui en*, *tu lui en*, *il lui en*.

5. *Ten* means *a tu d'achella cauva*; thus *ten donet* is (he gave to thee of that thing).

Ten is the French *T'en*.

6. *Ven* means to you of that thing or things; thus *Ven donèri* is to you of that thing.

Ven is *Vousen*.

7. *Sen* is used for of that, of that person, of that thing, of that place; thus *sen parla* means *si parla d'achella persona* or *d'achella cauva* (they speak of that person or that thing).

Sen partèt is *partèt d'acheu* or *d'achesto luèc* (from that place.) *Sen* means also *a si meme*; thus *sen*

dighèron is for *dighèron a si meme* (they spoke to himself).

8. *Li* is used for the Italian *vi* and for the French *y* (there), as *li era doui mille persona* (there were two thousand persons *there*), *Ieu li eri* (I was *there*).

9. *Ni* is used for the Italian *ve ne* and the French *il y en*, as *cantu ni era?* (how many were *there*?), *ni era doui mille* (there were two thousand of them *there*).

10. *Accò*, *aissò* are two neuter pronouns, which signify *achella cauva*, *achesta cauva* (that thing, this thing), *accò*, *assò*, answer to the French *cela* (that), *ceci* (this).

POSSESSIVE PRONOUNS

Are those which mark the possession or dependence of a thing, as *lo mieu libre* (my book or the book which I possess), *lo tieu giardin* (thy garden), *lo sieu mestre* (his master), or *lo mestre souta de cu eu travaiglia*, i.e., the master under whom he works.

REMARKS.

Mieu (mine), *tieu* (thine), *sieu* (his), never change before a noun, whether it be masculine or feminine, singular or plural; thus we say *lo mieu libre* (my book), *lu mieu libre* (my books), *la sieu boutiga* (his shop), *li sieu boutigu* (his shops). But when *mieu*, *tieu*, *sieu*, are placed after the noun, or when they are found alone in the sentence, then in the feminine they become *mièva*, *tièva*, *sièva*, and in the plural *mièvi*, *tièvi*, *sièvi*; thus we say *L'anima mièva* (my soul), *De cu son achelli pluma?* (Whose are these pens?), *son mièvi*, *tièvi*, *sièvi* (they are mine, thine, his).

2. *Mon*, *ton*, *son*, *ma*, *ta*, *sa*, are only used with a singular noun of relationship, dignity, and with master and mistress. *Mon père*, *ma mère*, *son oncle*, *sa tanta*, *ton cousin*, *ta cousina*, *sa santita*, *son eccelensa*, *mon*

mestre, sa mestressa (my father, my mother, his uncle, his aunt, thy cousin, thy lady cousin, his holiness, his excellency, my master, his mistress). But in the plural we use *mieu, tieu, sieu*, as *lu mieu frere* (my brothers), *lu tieu mestre* (thy masters), *li sieu sorre* (his sisters).

3. *Nuostre, vuostre*, make in the feminine *nuostra, vuostra*, and in the feminine plural *nuostri, vuostri*; as *Lo nuostre Rei, la nuostra Regina* (our King, our Queen); *Lu nuostre Prinse* (our Princes); *Li nuostri Princessa* (our Princesses).

THE RELATIVE PRONOUNS

Are those which have relation with the noun, person, or thing, which precedes them; as when we say *L'ome che travaglia merita lo salari* (the man who works deserves his wages), *who (che)* is a relative pronoun, relating to *ome* (man); again, *lo libre che ligès esbuon*, *che* is another relative pronoun, referring to *book (libre)* (the book *which* thou readest is good).

Ome and *libre* (*man* and *book*) are called the *antecedents*.

When the antecedent is a single person or thing, the relative pronoun used is *che*, local (*who* or *which*), *la cala d'dou cal, de lacala* (of the which), *de don au cal a la cala* (to which), *che, local, la cala* (which), *dau cal, da la cala, da dou* (from which). But when the antecedents are many persons or things, you use *che, lu cal, li cali* (which); *dei cal, de li cali, de don; ai cal, a li cali; che, lu cal, li cali; dai cal, da li cali, da dou*.

INTERROGATIVE PRONOUNS

In this language are twofold, those of quality, and those of quantity; of quality, as *cu* (*who*), *che* (*what*), and *cau* (*what thing*); of quantity, as *cau* or *cautu* (*how many*), as *cau* or *cauta eron au conseu?* (*how many were at the concert?*)

Cu means who is that who, as *cu ha parlat* means who has spoken? or who is that who has spoken.

Che means what thing is that, as *che arès dice*, what have you said? or what thing is that you have said?

Cau is what person or thing is that? as *cau avès vist*? what person or thing have you seen?

INDEFINITE PRONOUNS

Are those which signify the person or thing in an indefinite manner; they are—

1. Those which are never placed with a noun; as *si còoucun, còoucuna, caussissighe, cadun, caduna, còoucarren, rèn* (himself, some one, man, woman, any one, each one, something, anything).

2. Those which are always joined with a noun; as *còouche, còouca, cada, certo, certa* (some one, some, each every; certain, some).

3. Those which may or not be united with a noun; as *degun, deguna, meme, autre, tau, tala, plusiur, tout, touta* (any, himself, itself, other, such, many every, all).

4. Those which are followed by *che*; as *cussissighe che, caussissighe che, tout che, touta che* (any one that, anything that, all that, every or all that, every one that).

THE NOUN

Is either common or proper, singular or plural, masculine or feminine.

The *common* noun is the name of many persons or things; as *ome, aubre, majou* (man, tree, house).

The *proper* noun is given to a single person or thing; as *Adam, Nissa, Lo Var* (Adam, Nice, The Var).

The number of the noun is only distinguished by the article, the noun itself undergoing no change.

THE ARTICLE

Is a word placed before the noun to mark its number and gender. It is either definite, as *lo, la* (the), or indefinite, as *un, una* (a).

Un and *lo* are put before a masculine singular noun, as *un ome, lo père*.

Una, la, before a feminine noun singular, as *una frema* (a woman), *la mère* (the mother).

Un, una, make *de* in the plural, as *un ome, de ome men*).

Lo makes in plural *lu*, as *lo père, lu père*.

La in plural is *li*, as *la mère, li mere* (the mother, the mothers).

DECLENSION OF A NOUN WITH THE DEFINITE ARTICLE.

MASCULINE NOUNS.

Lo pere	The father	L'aubre	The tree
Dòu pere	Of the father	De l'aubre	Of the tree
Au pere	To the father	A l'aubre	To the tree
Dau pere	From the father	Da l'aubre	From the tree

PLURAL.

Lu pere	The fathers	Lu aubre	The trees
Dei pere	Of the fathers	Dei aubre	Of the trees
Ai pere	To the fathers	Ai aubre	To the trees
Dai pere	From the fathers	Dai aubre	From the trees

NOUNS FEMININE.

La fila (a row or file)	L'aissa	The axe
De la fila	Le l'aissa	Of the axe
A la fila	A l'aissa	To the axe
Da la fila	Da l'aissa	From the axe

PLURAL.

Li fila	Li aissa	The axes
De li fila	De li aissa	Of the axes
A li fila	A li aissa	To the axes
Da li fila	Da li aissa	From the axes

<i>Dèou</i> is for	<i>De lo</i>	}	Of the
<i>Dei</i>	<i>De lu</i>		
<i>Au</i> is for	<i>A la</i>	}	To the
<i>Ai</i>	<i>A lu</i>		
<i>Dau</i> is for	<i>Da lo</i>	}	From the
<i>Dai</i>	<i>Da lu</i>		

DECLENSION OF INDEFINITE ARTICLE.

*Un, una.*NOUNS MASCULINE (*un*).

Un marteu (hammer)	Un estella (a star)
D'un marteu	D'un estella
En un marteu	En un estella
Da un marteu	Da un estella

PLURAL.

De marteu	D'estella
De marteu	D'estella
En de marteu	En d'estella
Da marteu	Da estella

NOUNS FEMININE (*una*).

Un'anima (a soul)	Una regla (a rule)
D'un'anima	D'una regla
En un'anima	En una regla
Da un'anima	Da una regla

PLURAL.

D'anima	De regla
D'un'anima	De li regla
En un'anima	En de regla
Da un'anima	Da regla

1. To a person or thing you put *O* before it, as *O Pietro*, *O Maria*, *O mestiè*, *O terra* (Peter, Mary, trade, earth). But to a man, as a common noun, you say *O l'ome*, instead of *O ome*.

2. When there are two nouns which do the action indicated by the verb, the verb is put in the plural, as *Lo mestre e lo garson travaigliavon* (the master and the boy worked).

THE ADJECTIVE

Is a word which added to the noun expresses the quality of the person or thing which that noun expresses, as *buon père, buona mère, beu giardin, bella campagna, buon buona, beu bella*, are adjectives; they express the quality of the noun, as good father, good mother, good garden, beautiful country.

Gender, number, and degree, are considered in the adjective.

The gender of the adjective is always marked by the last letter, as *buon, buona*.

HOW TO FORM THE FEMININE OF THE ADJECTIVE.

General Rule.

When the masculine adjective ends in *e*, you change *e* into *a*, as *sensible, sensibla* (sensible), *agreaable, agreabla, aimable, aimabla*.

When the masculine adjective does not end in *e*, you add *a* to form the feminine; as *buon, buona; prudent, prudenta; gran, granda* (great); *sant, santa* (holy).

The exceptions are as follows:—

1. The adjective *long* makes *longa*.
2. The adjectives ending in *t* change it into *da*, as *fenit, fenida* (finished); *benedit, benidida* (blessed); but *net* makes *neta*; *plat, plata*.
3. Adjectives ending in *ur* make the feminine in *usa*, as *trompur, trompusa* (deceitful); but *pur* makes *pura* (pure); *madur, madura* (ripe); *segur* (secure), *segura* (safe).
4. Adjectives in *ous* make *oua*, as *dangerous, dangeroua*; *urows, uroua* (happy); but *dous* (sweet) makes *doussa*; *roussa* is feminine from *rous*.
5. Adjectives in *tour* make *trissa*, as *peccatour* (sinner), *peccatrissa*; *protettour, protettrissa* (protector); but *superiour* makes *superioura*.

6. The most of the adjectives ending in *l*, *s*, double those letters; thus *crudel*, *crudella* (cruel); *gras*, *grassa* (fat); *gros*, *grossa*; *beu* and *nouveau* make *bella* and *novella* (fair, new); because in the *masculine*, when followed by a vowel, we say *bel ome*, *nouvel abit* (fine man, new coat).

HOW TO FORM THE PLURAL.

The masculine adjective does not change in the plural, except *buon* (good) which makes *buoi*, *beu*, *bei*, *piccion* (little), *piccioui*.

The feminine adjective changes *a* into *i*, as *buona*, *buoni*; *blanca* (white), *blanchi*; *grossa*, *grossi*; *uross*, *urossi*.

COMPARISON.

Three degrees of comparison—positive, comparative, superlative.

The positive is the adjective itself, as *buon*, *beu* (good, fair).

The comparative comparing two things together, one must be *equal to*, *more than*, or *less than* the other.

Comparison of equality is marked by *aussi*, *autan*, *tan*, before the adjective, as *la violetta es autan bella che la rosa* (the violet is *as fair* as the rose).

Comparison of superiority is marked by *plus* before the adjective, as *la violetta es plus bella che la rosa* (the violet is *more fair* than the rose).

Comparison of inferiority is marked by putting *mèn* or *manco* before the adjective, as *la rosa es mèn bella che la violetta* (the rose is *less fair* than the violet).

There are two articles which express comparison simply, or form the comparative only—*migliou* (better), same as *plus bon* (more good), and *pègiou* (worse), same as *plus marrit* (more bad). In this tongue you can use both equivalents—*mendre* in place of *plus piccion* is only used when speaking of age.

The superlative, which expresses the quality in the highest degree, is formed in two ways—

1. As in Italian by adding *issimo*, *issima*, as *bellissimo*, *bellissima* (fairest); *santissimo*, *santissima* (holiest); *grandissimo*, *grandissima* (greatest).

2. By putting *lo plus*, *la plus* before the positive, as *lo plus beu* (the fairest); *la plus bella* (the fairest); *lo plus sant*, *la plus santa* (most holy); *lo plus gran*, *la plus grana* (grandest).

There are in this language, nouns and adjectives which, by changing their termination, increase or lessen their meaning.

You increase the meaning by ending the masculine in *as*, as *un omenas* (a big man), *un cavalas* (a large horse), *un ignorantas* (an ignorant fellow).

You increase the meaning by ending the feminine in *assa*, as *una fremenassa* (a large woman), *una ignorantassa* (a very ignorant woman). This augmentation is used ordinarily in contempt.

You diminish the meaning by ending the masculine in *et* and the feminine in *etta*, as *un omenet* (a little man), *un libret* (a little book), and *santet*, *granet*, *picciounet*; feminine as *una fremenetta* (a little woman), *una barchetta* (a small bark) (or boat), *granetta*, *santetta*, *picciounetta*.

1. When an adjective relates to two singular nouns, it is put in the plural, as *lo mestre e l'ouvriè son buoi* (the master and workmen are good ones).

2. When the two nouns are of different genders, the adjective should be masculine, as *la mère e' l'enfan son beï* (the mother and child are handsome, fair).

3. The adjective *gran*, *grana*, when it is placed before a feminine noun becomes or is left *gran*, and not *grana*, as *la gran puorta*, *la plus gran part* (the great gate, the greatest part). We thus sacrifice the rule to the ear.

4. The adjective should agree in gender and number

with its noun, as *lo buon père*, *la buona mère*, *lu bei giardin* (the fine gardens); *li belli flou* (the fine flowers); *buon* is singular masculine, to agree with *père*; *buona*, feminine singular, to agree with *mère*; *bei* is masculine plural; *belli*, feminine plural, to agree with their nouns.

5. Remember always that the noun *never* changes in the plural, and is only distinguished by the article.

6. As regards the place of the adjective there is no fixed rule, there are some which you put before the noun, as *beu giardin* (fine garden), *buon antis*, and others which are placed after the noun, as *majon grana* (great house), *taula ronda* (round table), etc. To express a man of merit, you should always put *gran* before *ome*, as *gran ome* is a great man, and *sagia* before *frema* to mean a *leveiris* (sage femme) (midwife).

THE PARTICIPLE

Though part of the verb is treated as an adjective, as coming from the verb, it preserves its force and meaning, as *aimant DIEU* (loving GOD), *aimat da DIEU* (loved of GOD). It is treated as an adjective, as marking the quality of a person or thing, as *ome aimant* (a loving man), *virtù prouvada* (tried virtue), *oura sonada* (hour struck).

THE ADVERB

Is joined generally to the verb or adjective to determine its signification, as *achell' enfan parla distintamen* (that child speaks distinctly), *achell' ouvriè gagna touplen* (that workman earns much). *Distintamen* and *touplen* are adverbs, as expressing the manner and the quantity.

ADVERBS OF ORDER.

Premièramen	Firstly
Segondamen	Secondly
Davan	Before
Après	After
Ensuita	Afterwards, then

OF PLACE.

Asssi	Here	Fuòro	Without
Don	Where	Damon	
Aiglià	There	Davan	Before
Delà	Over, beyond	Dessà	Upon, over, above
Soubre	Over, upon	Luèn	Far off, afar
Souta	Under	Proce	Near.
Dintre	Within		

OF TIME.

Ier	Yesterday	Tougiou	Always
Deman	To-morrow	Giamai	Never
Subito	{ Immediately	Davantiè	Before
	{ Suddenly	Autrifes	Another time
Vite	Quickly	Passademan	{ Past
Souvèn	Often		{ To-morrow

OF QUANTITY.

Touplen	Much	Autan	As
Pòou	Little	Aussi	As
Assès	Sufficient	Pron	Some, more, any
Plus	More	Tròou	{ Too much, too
Men	Less		{ many
Mai	More		

ADVERBS OF MANNER.

All the adjectives *feminine* are formed thus, as *longamen* (longly), *largamen* (largely), *agreablamen* (agreeably), *modestamen* (modesty), *raramen* (rarely).

There are also masculine adjectives which may serve as adverbs, as *fuort*, *haut*, *plan* (strong, high, slow), *parlà plan* (to speak slow).

THE PREPOSITION

Or "*mes davan*," that "put before" the noun, serves to connect the following noun or pronoun with the preceding one, as in *la lus dòou soleu* (the light of the sun). *Dòou*, here is the preposition.

PREPOSITIONS OF ORDER.

Davan	(before)	{ La novella es venguda <i>davan</i> dòou courriè. ¹
Da	(from)	<i>Da</i> Nissa a Turin. ²
Despi	(since)	<i>Despi</i> de l'an passat ³
Entrà, trà	(among, betwen)	

OF SEPARATION.

Eccetto	(except)	Perdre tout <i>eccetto</i> l'onour. ⁴
Sensa	(without)	Mestre <i>sensa</i> garson. ⁵
Fuora	(unless)	Faire de tout <i>fuora</i> dòou mau. ⁶

OF OPPOSITION.

Contra	(against)	Anà <i>contra</i> lo vent. ⁷
Maugrà	(in spite of)	Es partit <i>maugrà</i> ieu. ⁸
Non ostant	(notwithstanding)	{ L'ha vougut faire <i>non ostant</i> la proibission de son pere. ⁹

TO MARK REASON WHY.

Vist	(in consequence of)	{ Lo courriè non espartit <i>vist</i> lo marri temp. ¹⁰
------	---------------------	--

OF UNION.

Embe	(with)	Mangià <i>emb'</i> ei sieu amic. ¹¹
Oltre	(besides)	Li era sincanta fenestra <i>oltre</i> li puorta. ¹²

¹ The news arrived *before* the courier.

² *From* Nice to Turin.

³ *Since* the past year.

⁴ To lose all *except* honour.

⁵ Master without man.

⁶ To do everything unless evil.

⁷ To go *against* the wind.

⁸ He set out in spite of me.

⁹ He would do it *notwithstanding* his father's prohibition.

¹⁰ The courier is not set out *in consequence* of the bad weather.

¹¹ To eat with his friend.

¹² There were fifty windows besides the doors.

Segon, selon, suivan (according to, conformably to, with).

Travaiglià *suivan* li regla (to work *according to* the rules).

Anà selon lo vent (to go *with* the wind).

Vieure *segon* li lei (to live *according to* the laws).

OF PLACE.

A (at, to, to the) as Vieure *a* Nissa (to live *at* Nice); anà *a* Genova (to go to Genoa); attaccà *a* la muraiglia (to hang to the wall).

Après (after), anerai *après* de vou (I will go after you).

Davan (before), marcià *davan* dòou regimen (to march before the regiment).

Darriè (after, behind), lu varlet van *darriè* desou mestre (the servants go *behind* their masters).

De (from), sourti *de* la villa (to come out *from* the city).

Dintre (within, inside), passegià *dintre* d'un giardin (to walk within a garden).

Dau, da lo, da la (from the), acheu libre es *dau* libraire (that book is from the shop).

En (in), Vieure *en* Piemont (to live in Piedmont).

Entrà, trà (among), acheu capitani foughèt trouvat *entrà* or trà lu muort (that captain was found among the dead).

Soubre, su, era assettat *soubre* d'un aubre (he was seated *upon* a tree); avia lo capen *su* la testa (he had the cap on the head.)

Souta (under), mettre un tapis *souta* lu pèu (to put a carpet under the feet); tout sench' es *souta* lo siel (all that is under heaven).

Ver (towards), la proua anada *ver* la terra (the prow went towards land).

TO MARK END OR PURPOSE.

Enver (towards), caritable *enver* lu paure (charitable *to* the poor).

Su (upon, or of), m'ha escrice *su* d'achest' affaire (he has written *of* that matter).

Per (for), estudià *per* emparà (to study *to* learn); travaiglià *per* lo bèn publico (to work *for* the public good).

THE CONJUNCTION

Serves to join words and sentences together, as blanc o negre (black *or* white); Pietro si rì anguei, *ma* si

plourerà deman (Peter laughs to-day, *but* will cry to-morrow. *Or* and *but* are conjunctions.

CONJUNCTIVE CONJUNCTIONS.

E (and), aussi (also), oltreche (besides that), Deplus (more-over), d'ourestà (but), encara (yet, withal), coma (as), ni (nor), che (than, as), tambèn (also, likewise, as well) (*Spanish*).

OF OPPOSITION.

Ma (but), sependan (nevertheless), pura (albeit), eppura (yet, nevertheless).

OF EXCEPTIONS.

Quache (although), senon (if not).

OF COMPARISON.

Coma (as), de la meme maniera che (in the same manner as).

OF TIME.

Coura (when), enta chen (as long as).

CONDITIONAL.

En cas che (in case that), suppost che (suppose that), se (if).

OF DIVISION.

O, O bèn, O pura, sighe (Oh! O well! O however! it may be).

TO GIVE A REASON WHY.

Car, perche, de fàce, sicoma, puische (for, because, as, since).

TO MARK INTENTION.

A finche, de pòouche (in order that).

OF CONCLUSION.

Or, donca, ensin, de manier a che, de sorta che (now, then since, thus, so that).

The conjunction *che* is the one most often used, and is distinguished from the relative pronoun *che* by this fact, that you never change *che* conjunction for *lo cal*, *la cala* (the, which).

In joy, grief, &c., we express the sentiments of our mind by the

INTERJECTION.

In joy we use *Ah ! Bèn !* (Well).

In grief, *Ahi ! Ohi ! Oui !* (Alas !)

When admiring, we say *Bravo ! Oh !*

When in terror, *Ah ! Oh !*

To encourage, we say *Courage ! Anen !*

To terrify, *Eh ! Vai !*

To call, *Hei ! Oou !* (Hilloa ! Ho !)

To command silence, *Ciuto ! Sciut !*

ON THE PROVENÇAL SYNTAX.

Syntax is the rightly placing and connecting the words of a sentence. It is divided into the syntax of concordance and the syntax of government or *regime*. The first is when the parts of speech agree with one another, as the noun with the adjective, and the nominative with its verb. The second is when one word governs another.

SYNTAX OF CONCORDANCE.

1. Every verb not in the infinitive, agrees with its noun and pronoun in gender and number, as thus—*Eu parla* (he speaks), *ellu parlon* (they speak), *lu enfan parlon* (the children speak).

2. When the subject is one of those words, *la plus part* (the most part), *touplèn* (much, many), *la plus gran part* (the greatest part), is more graceful to put the verb in the plural, as *la plus gran part eron d'estrangiè* (the greatest part were strangers).

3. Should the subject pronouns be of different persons, the verb takes the most noble; the first is more noble than the second person, and that than the third. All nouns are of the third person. Example—*Tu e Ieu ligèn* (Thou and I read), *Tu e ton frere travaiglias* (you and your brother work).

4. Although the Provençal, like the Latin, omits usually the personal pronoun before the verb, we should never omit it when there are in the sentence two verbs which mark opposition, as *Tu ti ries, e ieu mi plouri*, (You laugh and I weep), *Eu giuèga, e ieu travaigli* (he plays and I work).

SYNTAX OF REGIME.

The active verb is that after which you may put somebody or something, as *aimà còoucun*, *aimà còoucarren*, *còoucun* and *cooucarren* are the accusatives of the verb. The accusative, when not a pronoun, is always placed after the verb, as *Ieu aimi DIEU* (I love GOD). When it is a pronoun it is usually put before the verb, as *Ieu t'aimi* (I love thee) for *Ieu aimi tu*, *nautre l'aiman* (we love him) for *nautre aiman eu*.

Some active verbs may have a second form, which is the dative or ablative. This second form is marked by the preposition *a*, *de*, *da*, as *donà un libre a l'enfan* (to give a book to the boy); *escrieure una letra au sieu amic* (to write a letter to his friend); *accusà còoucun de furt* (to accuse some one of theft); *liberà còoucun de la muort* (to free some one from death); *a l'enfan, au sieu amic, de furt, de la muort*, are the datives and ablatives.

REGIME OF PASSIVE VERBS.

There is a way of making every active verb passive, which demands notice. Thus *Ieu aimi mon père* (active) (I love my father) becomes passive, thus—*Mon père es aimat da Ieu* (my father is loved of me). You take as your passive nominative your active direct accusative, and for you passive accusative you take your active nominative, which you join to the verb with the prepositions *da*, *da l'*, *dau*, *dai*, *da la*, *da li*. *Dieu castigherà lu marrit* is *lu marrit seran castigat da Dieu* (God will chastise the wicked, forms, The wicked will be chastised by GOD).

NEUTER VERBS

Have also some of them a dative and ablative, known by its being connected with them by *a* or *de*, as *lo pais de Nissa convèn ai estrangière* (the country of Nice suits strangers); *li nuostri campagna abondon d'oli* (our fields abound with oil); *lo travaigl plas a l'ome sage* (labour is pleasant to the wise man).

REFLECTED VERBS.

Mi, ti, si, vou, which are the accusatives of the reflected verbs sometimes are accusatives, as *nautre si laudan* (we praise ourselves); *tu ti blesses* (thou hurtest thyself); and sometimes they are the dative, as *Ieu mi fau una lei, i.e., Ieu fau una lei a Ieu* (I make a law to I); *eu s'es donat de pena, i.e., ha donat de pena a si meme* (he himself has given trouble, he has given trouble to himself).

A noun may be governed by two verbs or by two adjectives, provided that they are not under different cases. Thus we may say *achell'ome es util e car a la sieu famiglia* (that man is useful and dear to his family); but we cannot say *achell'ome es util e content de la sieu famiglia* (that man is useful and content with his family) or (of the his family); because you cannot say useful of his family.

There are single prepositions joining the noun, as *lo libre de Pietro* (the work of Peter); *l'amour enver Dieu* (love towards GOD); and there are others which require *de*, as *davan de la Puorta*, *Dintre de majon* (before the door, within the house).

ON THE REGIME OF ADJECTIVES.

There are some adjectives which require *e*, others which demand *a* or *eu* joined to the succeeding noun, which they call the government of the adjective.

Example—*Digne de recompensa, content de mourì, avantagious en ellu, semblable a son pere, beu a veire, util*

a l'ome, avido d'òu travaigl; (worthy of recompense, content to die, like to his father, fain to see, useful to man, eager of work).

In these sentences the substantives are the *governed* of the adjectives.

CONJUNCTIONS.

The following conjunctions govern the substantive mood, those of desire or doubt; as *sighe che, senza che, se non es che, quache, giusch'a tan che, encara che, a manco che, suppost che, pourvuche, de p'òu che, afin che*.

Sighe che venghesse (would that he came).

Quache ieu travaigliesse (though I should have worked).

Pourvue che preghes (provided thou prayest).

Giuse'a tan che eupreghesse (until as soon as he prays).

Afin che parlesses (that thou should speak).

Encara che non arrivesse (yet that he should not arrive).

Suppost che man chessias (suppose you should fail).

Senza che fousse vengut (unless that he had come).

ON THE PRONOUNS.

1. *You* used for the word *tu* (thou or you) makes its verb plural, but the following participle or adjective should be singular—*La mieu figlia vou seres estima da si siès sagia* (my daughter you will be esteemed if you are wise).

2. *Lo, la, lu, li*, when before a noun, are articles, as *lo kei* (the king), *li prinsessa* (the princesses); and when before a verb they are pronouns, as *Ieu lo conoissi* (I know it), *nautre li aiman* (we love them).

3. The pronoun *lo* has neither gender nor number when it is used as an adjective. Thus if we say to a lady—*Madame sies malauta?* she should say, *Oui, lo sieu*, and not *la sieu*, because *lo* refers to the adjective *malauta*.

4. After an indefinite subject only, is *si meme* used, as after *cadun*, *si, degun, non*.

Non si deu giamai parlà de si meme (one should never speak of himself).

Cadun aima si meme (every one loves himself).

Non aimà che si meme es un vissi (to love only oneself is a vice).

5. *Achesto*, *achesta*, serve to mark a person or thing near to him who speaks or which is last spoken of.

Acheu or *achell'*, *achella*, denotes a person or thing more remote, or which is spoken of in the first instance.

Lu doui filosofo Eraclito e Democrito eron d'un carattere tont-a-fèt different; *achesto* si rîa tougion, *acheu* tougiou si plourava; (the two philosophers Eraclitus and Democritus were of a character entirely different; *this* one always laughed, *that* always wept).

Achesto (this), *achell'* (that).

Achest' aubre es un orangîè, *acheu* (or *achell'*) autre es un sitronîè (*this* tree is an orange, *that* is a citron).

THE PARTICIPLE.

1. When with the auxillary verb *estre* (to be), the past participles, such as *finit*, *rendut*, etc., follow the rule of the adjective.

Mon frère es estat castigat.

Lu mieu frère son estat castigat.

Ma sorre es *estada castigada*.

Li mieu sorre son *estadi castigada*.

My brother has been

My brothers have been

My sister has been

My sisters have been

} punished.

2. When with the auxiliary *ave* (to have), then they never change, as

Mon père ha ressut

Ma mère ha ressut

Lu mieu frère han ressut

Li mieu sorre han ressut

} una letra.

My father, mother, brothers, sisters have received a letter.

The exception to this general rule is when there are the demonstrative pronouns *la li*, before the verb *ave*, you should say—

La letra che ton frère ha ressut *l'hai legida*.

The letter which thy brother has received I have read.

The plural, also, as in the foregoing examples—

Li letra che li avî prestut *li m'ha rendudi*.

The letters which I had lent them they have restored to me.

END OF PART I.



MODERN PROVENÇAL LANGUAGE.

PART II.

VOCABULARY OF IMPORTANT WORDS.

RELIGIOUS TERMS.

GOD, <i>DIOU</i> .	Sole, only, <i>soulet, souleta,</i> <i>unique, ica.</i>
The Lord JESUS CHRIST, <i>Lo</i> <i>Seignour JESUS CHRIST.</i>	Well loved, <i>ben-aimat.</i>
The HOLY SPIRIT, <i>Lo</i> <i>SANT ESPRIT.</i>	Atonement, <i>propiciation.</i>
The CREATOR, <i>Lo CREA-</i> <i>TOUR.</i>	To believe, <i>croire.</i>
The SAVIOUR, <i>Lo SAU-</i> <i>VUR.</i>	To wash away, <i>esfaçar, nete-</i> <i>gear.</i>
The COMFORTER, <i>Lo</i> <i>COUNSOULATOIR.</i>	Washed away, <i>esfaçat, esfacada,</i> <i>netegeat, ada.</i>
The Gospel, <i>l'evangilo.</i>	To wash, <i>lavar, lavar se.</i>
The Bible, <i>Bibla.</i>	A prayer, <i>priera, preguiera.</i>
The Eucharist, <i>eucharistia.</i>	The blood, <i>lo sang.</i>
Baptism, <i>baptemo.</i>	Clean, white, <i>blanc, blanca.</i>
Heaven, <i>Ciel.</i>	Sanctification, <i>sanctification.</i>
Hell, <i>Enfer.</i>	To make holy, <i>sanctifiar.</i>
An angel, <i>angi.</i>	Cross, <i>crous.</i>
Angelical, <i>angelique, ica.</i>	Made holy, <i>sanctisfat, ada.</i>
The blessed in Heaven, <i>ben-</i> <i>hurous, ben-hurousa.</i>	Making holy, <i>sanctifiant, anta.</i>
A soul, <i>ama.</i>	To pardon, <i>pardonnar.</i>
A ransom, <i>rançoun.</i>	Pardoned, <i>pardonnat, ada.</i>
A sacrifice, <i>sacrifici.</i>	Nature, <i>natura.</i>
Faith, <i>fe.</i>	Holiness, <i>santetat.</i>
Hope, <i>esperança.</i>	Spiritual, 'ally; <i>espirituel, ela.</i>
Love, <i>amour.</i>	To bless, <i>benesir.</i>
Sin, <i>peccat.</i>	Blessed, <i>benesit, ida.</i>
Sinner, <i>peccadour.</i>	Peace, <i>par.</i>
An offering for, <i>offranda per.</i>	Good Christian, <i>bon chrestian.</i>
	Protestant, <i>proutestant, 'anta.</i>
	Protestantism, <i>proutestantism.</i>
	Belief, <i>crouyança.</i>

DEVOTIONAL TERMS, ETC.

Innocence, *innouença*.
 Innocent, *innoucent*.
 Very innocent, *innoucentas*.
 Justified, *justifiât, ada*.
 To justify, *justifiar*.
 Justice, *justiça*.
 Justification, *justification*.
 Huguenot, *huganaud, auda*.
 Calvinist, *calvinisto*.
 Lutheran, *lutherien, 'ena*.
 Calvinism, *calvinisme*.
 Catechism, *catechisme*.

Catechist, *catechisto*.
 To catechise, *catechisar*.
 A preacher, *predicatur*.
 Sermon, *sermoun*.
 Theologian, *theologien*.
 Theology, *theologia*.
 Only son, *fiis unique*.
 REDEEMER, *redemptour*.
 Salvation, *salut, felicitat
eternel*.
 Acts of Apostles, *Actes deis
Apotros*.

OF ECCLESIASTICAL MATTERS.

An apostle, *apotro*.
 Prophet, *propheto*.
 Prophecy, *prophetia*.
 Evangelist, *evangelisto*.
 Pastor, *pastour*.
 Church, *eglisa*.
 Bishop, *evesque*.
 Priest, *capelan, preire*.

Deacon, *diacre*.
 Dèaconate, *diacounat*.
 Scripture reader, *colportur*.
 Christmas, *Calendas, Nouvel*.
 Easter, *Pascas*.
 Lent, *Caresma*.
 Carnival, *carnaval*.

THE NAMES OF THE MONTHS.

January, *Janvier*.
 February, *Fevrier*.
 March, *Mars*.
 April, *Abriou*.
 May, *Mai*.
 June, *Jun*.

July, *Juilhet*.
 August, *Aoust, Oust*.
 September, *Septembre*.
 October, *Octobre*.
 November, *Novembre*.
 December, *Decembre*.

THE DAYS OF THE WEEK.

Monday, *Diluns*.
 Tuesday, *Dimars*.
 Wednesday, *Dimecres*.
 Thursday, *Dijoous*.

Friday, *Divendres*.
 Saturday, *Dissato*.
 Sunday, *Dimenche, Sabbat*.

ON THE ROAD.

Passport, *passa-port*.
 To viser a, *visar*.

Victuals, *los vioures*.
 A hackney coach, *fiacre*.

ON THE ROAD—(*continued*).

A carriage, <i>voitura</i> .	Thunder, <i>tron</i> .
Wheel, <i>roda</i> .	Lightning, <i>eslious</i> .
Storm, <i>auragi</i> .	Map book, <i>routier</i> .
Stormy, <i>aurageous, ousa</i> .	A lacquey, <i>laccai</i> .
Tempest, <i>tempesta</i> .	Suburb of a town, <i>bourgada</i> .
Tempestuous, <i>tempestuos, ousa</i> .	A florin, <i>flourin</i> .
A fog, <i>broulhard, nebla</i> .	A franc, <i>franc</i> .
Dew, <i>rousada</i> .	A rock, <i>roc, roca, rocas</i> .

THE FOUR SEASONS, ETC.

Spring, <i>prima, printems</i> .	A summer's sojourn, or a
Summer, <i>estiou</i> .	summer's work, <i>estivalha</i> .
Autumn, <i>autoun</i> .	To pass the summer, <i>estivar</i> .
Winter, <i>hivern</i> .	The latter part of autumn,
To pass the winter, <i>hivernar</i> .	<i>estiou de St. Martin</i> .*
To ripen in autumn, <i>autounar</i> .	

DIVISIONS OF TIME.

Day, <i>jour</i> .	An hour, <i>hur</i> .
Night, <i>nuech</i> .	Half an hour, <i>demi-hur</i> .
All the night, <i>nuechada</i> .	Minute, <i>minuta</i> .
Noon, <i>miejour</i> .	Moment, <i>moument</i> .
Midnight, <i>miegea-nuech</i> .	Week, <i>semana</i> .
Morning, <i>matin</i> .	Month, <i>mes</i> .
Evening, <i>sera</i> .	Space of a month, <i>mesada</i> .
Dawn, <i>alba</i> .	Year, <i>an</i> .
To-day, <i>hui, enqu'hui</i> .	Age, <i>siecle</i> .
Yesterday, <i>hier</i> .	Eternity, <i>eternitat</i> .
To-morrow, <i>deman</i> ,	

CELESTIAL OBJECTS.

Sun, <i>souleou</i> .	Shooting stars, <i>estellas que</i>
Moon, <i>luna</i> .	<i>toumboun</i> .
Comet, <i>cometa</i> .	Planet, <i>planeta</i> .
Stars, <i>estellas</i> .	Pole star, <i>estella poularia</i> .

* In French L'Eté de St. Martin, extending from All Saints' day to Martinmas.

THE FIVE SENSES, ETC.

The sight, *vista*.
 Hearing, *ausida*.
 Smell, *oudorot*.
 Taste, *goust*.

Touch, *lo toccar*.
 To touch lightly, *raspagnar*.
 To touch, *toccar*.

PARTS OF THE BODY.

Body, *corps*.
 Head, *testa*.
 Face, *visagi*.
 Forehead, *front*.
 Eye, *huelh*.
 Eyebrows, *seilhas*.
 Eyelid, *parpela*.
 Nose, *nas*.
 Little nose, *nasoun*.
 Nostrils, *narra*.
 Cheek, *gant*.
 Lip, *bouca, labra*.
 Mouth, *bouca, boucha*.
 Tooth, *dent*.
 To examine the teeth, *dentar*.
 Arm, *bras*.
 Elbow, *coude*.

Wrist, *pougnat*.
 The hand, *man*.
 Hot hand, *man cauda*.
 Finger, *det*.
 Thumb, *pouce*.
 Joint, *jointura*.
 Nail, *oungla*.
 Fist, *poung-pugn*.
 Stomach, *estoumac, ventre*.
 Back, *dos*.
 Rib, *costa*.
 Back bone, *rasteou*.
 Knee, *ginoulh*.
 Leg, *camba*.
 Foot, *ped*.
 Heel, *taloun*.

INTERNAL PARTS OF THE BODY.

Bone, *os*.
 Marrow, *meoulha*.
 Flesh, *carn*.
 Fat, *graissa*.
 Blood, *sang*.
 Vein, *vena, veneta, venassa*.
 Artery, *artera*.
 Pores, *poros*.
 Nerve, *nerf, nervi*.
 Muscle, *muscle*.
 Muscular, *musclat, ada*.
 Brain, *cervel, cerveau*.

Entrails, *entralhas*.
 Heart, *cor, couer*.
 Lung, *pooumoun*.
 Liver, *fege*.
 Gale, *feou*.
 Bladder, *bouffiga*.
 Milk, *lach*.
 Stomach, *estoumac*.
 Weak stomach, *estoumagoun*.
 Hair on body, *peou, pel*.
 Hair of head, *cheou*.
 Head of hair, *chevelura*.

PARTS OF THE BODY, ETC., SPIRIT, ETC.

Ankle bone, *cavilha*.
 The mind, *esprit*.
 The will, *voulountat*.
 The reason, *rasoun, resoun*.
 Memory, *memori, memoira*.

Knowledge, *conneissença*.
 Love, *amour*.
 Hatred, *odi*.
 Joy, *joya, joi, gaud*.
 Fear, *petega, paour*.

CONCERNING FOOD, ETC. (LIQUIDS.)

Tea, *the*.
 Coffee, *caffè*.
 Chocolate, *chocolat*.
 Tea pot, *theiere*.
 Cup, *tassa*.
 Little cup, *tasseta*.
 Large cup, *tassassa*.
 Milk, *lach*.
 Asses' milk, *lach de sauma*.
 Lime milk, *lach de caus*.
 Snow water, *aigua neou*.
 Bad water, *aiguassa*.
 Mineral waters, *aiguas caudas*.
 Rain water, *aigua de pluia*.
 Hot water, *aigua cauda*.
 Hot, *caud, cauda*.
 Cold, *fred, fredda*.
 Beer, *bierra*.

Cream, *crema, crama*.
 Cow's cream, *burada*.
 Oil, *oli*.
 To oil, *oliar*.
 Claret, *vin claret*.
 Vinegar, *vinaigre*.
 Wine, *vin*.
 Eau de vie, *aiguardent*.
 A small sup of wine, *chiquet*.
 Water, *aigua*.
 Sauce, *saussa*.
 Soup, *soupa*.
 Pea Soup, *paoutilha*.
 Bad Soup, *bouriaca*.
 Drinking, *lo beoure*.
 To drink, *beoure*.
 Thirst, *set*.

SPICES, ETC.

Sugar, *sucré*.
 Brown sugar, *cassounada*.
 Pepper, *pebre*.
 Ginger, *gingimbre*.
 Cloves, *claveou de girofle*.
 Cinnamon, *canela*.
 Mace, *macis*.
 Saffron, *safran*.
 Liquorice, *regalissi*.
 Sweetmeats, *counfitura*.
 The dessert, *dessert*.

Sugar plums, *drageya*.
 Quince conserve, *coudounat*.
 Cyder, *cidre*.
 The dregs, *grea, crapa*.
 Dregs of oil, *cacassa*.
 Dear wine, *vinet*.
 Wine merchant, *vinachier*.
 Mushrooms, *champignoun*.
 A fritter, *bigneta*.
 Capers, *capra, tapena*.
 Leaven, *levam*.

OF FOOD (SOLIDS).

Meat, *vianda*.
 Hunger fierce, *fam, fam canina*.
 Fish a la Provençal, *boulha-baissa*.
 Beef, *buou*.
 Veal, *vedeou, vedel, vedelet*.
 Meat sans bone, *poupa falkit*.
 Meats, *viandalka*.
 Lean meat, *carnifalka*.
 Honey, *miou*.
 Marmalade, *marmelada*.
 Jam, *counserva*.
 A slice, *roundela*.
 Bacon, *bacoun*.
 Toast, *roustida*.
 Sausage, *saucissa*.
 Fat, *lard*.
 Ham, *jamboun*.
 Leg of mutton, *gigot*.
 A pudding, *boudin*.
 Macaroni, *macarroni*.
 Vermichelli, *vermichelis*.
 Cheese, *froumagi*.
 Fillet of veal, *rougnounada*.
 To eat, *mangear*.

Dry cheese of curds, *escarasoun*.
 Salt meat, *carsalada*.
 Ragout of snails, *cacalausada*.
 Meal, *farina*.
 Meal box, *enfarinadouira*.
 Coarse meal, *boulen*.
 Food, *nourritura*.
 Provisions, *prouvision*.
 Victuals, *los vioures*.
 Fresh pork, *porquet*.
 Pie, *pastis*.
 Tart, *tourta*.
 Lamb, *agnel, agneou*.
 Venison, *venesoun*.
 Boiled meat, *bouilhit*.
 Bread, *pan*.
 White bread, *boula de neigea*.
 Heavy bread, *moulegous*.
 A roll, *panoun*.
 Egg, *uou*.
 Clear egg, *blatier*.
 Omelette, *meleta*.
 Butter, *buri*.
 Cutlet, *costeleta*.

VEGETABLES ETC.

Potato, *trufa*.
 Carrot, *carrota*.
 Asparagus, *aspergea*.
 Parsnip, *pastenarga*.
 Peas, *pese, pese gourmand*.
 Cabbage, *caulet, pan blanc, caulat*.
 Beet, *bleta-ruba*.
 Radish, *rave*.
 Artichoke, *artichau*.
 Lettuce, *lachuga*.
 Spinage, *espinarc*.

Salad, *salada*.
 Salad of fine herbs, *merindola*.
 A little salad, *saladeta*.
 Green salad, *douceta*.
 Salad dish, *saladier*.
 Mustard, *moustarda*.
 Jerusalem artichoke, *pastis-soun*.
 Thyme, *falignoula*.
 Broccoli, *broccoli*.
 Onion, *ceba*.
 Small onion, *cebeta*.

OF FOOD.

Fruit, *frucha*, *fruit*.
 Chestnut, *castagna*.
 Roast chestnut, *affachada*.
 Gather of chestnuts, *castagnairis*.
 Season of chestnuts, *leis castagnadas*.
 Soup of chestnuts, *bajanat*.
 Beating of chestnuts, *pisadas*.
 Beater of chestnuts, *pisaire*.
 To beat chestnuts, *pisar*.

To skin roast chestnuts, *affachar*.
 Chestnut wood, *castanet*.
 Chestnut tree, *castagnier*.
 Branch of a chestnut, *brouguieira*.
 Easter omelette, *pascada*.
 Meal and fat omelette, *couineou*.
 Chicken, *poulet*.
 Pullet, *pouleta*.

TOOLS, INSTRUMENTS.

A large plane, *varlopa*.
 A saw, *serra*.
 Small saw, *serretouna*.
 Sawn, *serrat*, *serrada*.
 Hammer, *marteau*, *martel*.
 Gimlet, *gimbelet*.
 Piercing, *percant*, *anta*.
 Pincers, *estenalhas*.
 To use a pincers, *estenalhar*.

Axe, *aissa*, *destrau*.
 Small axe, *destraloun*.
 Two handed axe, *destrau*.
 Rule, *regla*.
 Compass, *coumpas*.
 A measure, *mesura*.
 To measure, *mesurar*.
 Forceps, *forceps*.
 To pierce, *traucar*.

HOUSEHOLD NECESSARIES.

The tongs, *pincetas*.
 Snuffers, *mouchetas*.
 Salt cellar, *sellier*.
 Napkin, *servieta*.
 Table, *taula*.
 Large table, *taulassa*.
 Small table, *tauleta*.
 Table cloth, *nappa*.
 Candles, *candelas*.
 Fire screen, *ecran*.
 Glass, *veire*.
 Ladder, *escala*.
 Basin, *basin*.
 Poker, *fourgoun*.
 To poke, *fourgounar*.

Wardrobe, *placard*.
 Cupboard, *buffet*.
 Shovel, *pala*.
 To shovel, *palar*.
 A plate, *sieta*, *assieta*.
 Cup, *tassa*, *copa*, *coupa*.
 Bellows, *sufflet*, *bouffet*.
 Smith's bellows, *baugeas*.
 Spade, *lichet*.
 Rake, *rasteou*.
 Sheets, *drap*, *drapilha*.
 Blankets, *couvertura*.
 Quilt, *coubertoun*.
 Pillow, *aurelhier*.
 Bolster, *testiera*.

HOUSEHOLD NECESSARIES—(continued).

Mattress, *saumier*.
 Key hole, *claviera*.
 Back yard, *reire-cour*.
 Chimney, *chamineta*.
 A well, *pous*,
 Stable, *estable*.
 The stud in a stable, *establada*.
 A lock, *sarralha*.
 Towel, *servieta*.
 Brush, *brossa*.
 Cask, *pipot*, *touneon*.
 To lock, *serrar*.
 Cow house, *vachiera*.
 Pleasure garden, *plesença*.

Arm chair, *fautuelh*.
 Sofa, *sofa*.
 Chair, *cadiera*.
 A kettle, *peiroou*, *peiroulet*.
 Kettle full, *peiroulada*.
 A great kettle, *peirola*.
 A copper, *chaudiera*.
 Shoe horn, *caussa-ped*.
 Chocolate mill, *frisadour*.
 Bed furniture, *courtinagi*.
 Gazette, *Gazetta*.
 Baking pan, *tourtiera*.
 Rubber, dish cloth, *tourchoun*,
patarassoun.

NAMES OF TREES, PLANTS, ETC.

Locust bean tree, *carroubier*.
 Locust bean, *carroubi*.
 Orange, *arangi*, *ourangi*.
 Almond tree, *amendier*.
 A bitter almond, *amenda*
amara.
 A sweet almond, *amenda*
douça.
 Orange tree, *arangier*.
 Orangery, *arangearia*.
 Sour orange, *arangi biggarat*.
 Sweet orange, *arangi dous*.
 Wild orange tree, *arangier*
sauvagi.
 Elm, *ourme*.
 Ash, *fraise*.
 Oak, *roure*.
 Holm oak, *eouse*.
 Acorn of, *eousina*.
 Acorn oak, *aglanier*.
 Acorn, *agland*.
 To give acorns to pigs, *aglanar*.
 Tamarisk, *tamarisc*.

Myrtle, *merta*.
 Fir tree forest, *abadia*.
 A forester, *fourestier*.
 A gardener, *jardinier*, *iera*.
 A garden, *jardin*, *host*.
 A forest, *bouesc*, *fourest*.
 Garden of plants, *jardin deis*
plantas.
 To garden, *jardinar*.
 A wall tree, *espalier*.
 Olive tree, *olivier*.
 Wild olive tree, *oleastre*.
 Olive gatherer, *olivuire*.
 To pluck olives, *debrouar*.
 A Tree, *aubre*.
 Large tree, *aubras*.
 Little tree, *aubroun*, *aubrot*.
 To climb a tree, *aubrar*.
 Vine, *vigna*.
 Vine guard, *vignau*.
 Pine apple, *ananas*.
 A thorn, *espina*.
 Shrub, *arbrisseou*.

NAMES OF TREES, PLANTS, ETC.—(continued.)

Tree of life, *aubre de vida*.
 Apricot, *abricot*.
 Gooseberry, *grouselha*.
 Mulberry tree, *amoura*.
 Raspberry, *framboisa*.
 Raspberry bush, *framboisier*.
 Hasel nut, *avelana*.
 Knot of a tree, *cignounc*.
 Nut colour, *nouseta*.
 Nut tree, *noisetier*.
 Wallnut, *nose*.
 Shade, *oumbra*.
 Shady, *ombrageous*, *ousa*.
 Heat, *arsun*, *caumas*.
 Plum, *pruna*.
 Pomgranate, *miougrana*.
 Ripe, *madur*.
 Strawberry, *fresa*.
 Citron tree, *citrounier*.
 A citron, *citroun*.
 Lemon, *limoun*, *nita*.

Grape, *rasin*.
 Apple, *pouma*.
 Peach, *pesca*.
 Fig, *figa*.
 Dry figs, *figaspenecas*.
 Song of olive gatherers, *oliveya*.
 Dried grape, *pansa*.
 Sugar almond, *amenda sucrada*.
 Vine dresser, *vigneroun*, *poudaire*.
 Branch of vine with grapes on it, *visada*.
 Vintage, *vendumi*.
 Basket used in vintage, *vendumiadour*.
 Vintager, *vendumiare*, *vendumiarela*.
 Vineyard, *vigna*.
 Vines, season of cutting, *poudasouns*.
 Cedar, *cedre*.

COLOURS.

White, *blanc*, *blanca*, *blancha*.
 Black, *negre*, *negra*.
 Red, *rouge*, *rougea*.
 Green, *verd*, *verda*.
 Blue, *blu*, *blua*, *blur*, *blura*.
 Prussian blue, *blu de Prussa*.
 Yellow, *jaune*, *jauna*.

Yellow of an egg, *jaune d'ouou*.
 A little brown, *brunet*.
 Saffron yellow, *ensafranat*, *ada*.
 Brown, *brun*, *na*.
 Grey, *gris*, *grisa*.
 Clad in black, *ennegrat*, *ada*.
 Sky coloured, *azurat*, *'ada*.

CONCERNING DRESS.

A gown, *rauba*.
 Apron, *faudan*.
 Ribbon, *riban*.
 Slight shoe, *sabatoun*.
 Strong shoe shod with nails, *passant*.
 Trousers, *brayas*.

A blouse, *belousa*.
 A scarf, *echarpa*.
 Petticoat, *jupa*.
 Under petticoat, *contilhoun*.
 A boot, *botta*.
 Muslin, *mousselina*.
 Coat, *habit*.

CONCERNING DRESS—(continued).

Jacket, <i>habitoun</i> .	To take off one's hat to one, <i>descapelar</i> .
Waistcoat, <i>vesta</i> .	Cloth, <i>drap</i> .
Pocket, <i>pocha, pocheta</i> .	Lawn, <i>ninoun</i> .
To put hand in for money, <i>pochegear</i> .	Silk, <i>seda</i> .
A button, <i>boutoun</i> .	Looking glass, <i>mirau, miral-</i> <i>het</i> .
Button-hole, <i>boutounier</i> .	Thimble, <i>dedau</i> .
Shirt, <i>camisa</i> .	Needle, <i>agulha, agulhassa</i> .
Chemisette, <i>camiseta</i> .	Thread, <i>fiou</i> .
Stockings, <i>bas</i> .	Scissors, <i>ciseaux</i> .
Linen, <i>linge</i> .	Taylor, <i>sartre, talkur</i> .
Shoes, <i>soulier, sabata</i> .	Lamb's wool, <i>lana ani</i> .
Hat, <i>capeou, capel</i> .	Materials, <i>materiaus</i> .
Cravat, <i>cravata</i> .	

PARTS OF A HOUSE.

Parlour, <i>sala</i> .	Wainscot, <i>bouesagi</i> .
Window, <i>fenestra, fenestroun</i> .	Wood, <i>bosc, bouesc</i> .
To stand in a window, <i>s'enfe-</i> <i>nestrar</i> .	Burnt wood, <i>bosc escuech</i> .
Windows, <i>fenestrage</i> .	Wood sans bark, <i>bosc senza</i> <i>escorça</i> .
A large window, <i>fenestrassa</i> .	Live oak, <i>bosquina</i> .
A door, <i>porta</i> .	Slate, <i>ardoisa</i> .
A small door, <i>porteta</i> .	A Slater, <i>ardoisiare</i> .
Ceiling, <i>plafoun</i> .	Slated, <i>ardaisat</i> .
Wall, <i>paret, muralha</i> .	To slate, <i>ardaisar</i> .
Roof, <i>cubert</i> .	Tile, <i>teoule</i> .
A low wall, <i>muralheta</i> .	To cover with tiles, <i>cournadar</i> .
To fall, <i>toumbar</i> .	Tiled, <i>cournadat, ada</i> .
Floor, <i>planchier</i> .	Monument, <i>mounument</i> .

ON THE ROAD (NATURAL OBJECTS).

The driver, <i>voiturier</i> .	Thaw, <i>desgel</i> .
To ask the way, <i>demandar la</i> <i>passada</i> .	Frost, <i>gelada</i> .
Earthquake, <i>terra-trema</i> .	Snow, <i>neou</i> .
Rainbow, <i>arcenciel</i> .	Rain, <i>pluia</i> .
Deluge, <i>delugi</i> .	Cloud, <i>nivoul</i> .
Thunderbolt, <i>tron foudra</i> .	Hail, a fall of, <i>graela, peire-</i> <i>gada</i> .

ON THE ROAD (NATURAL OBJECTS)—(*continued*).

Fair weather, <i>beou temps</i> .	White frost, <i>blancada, breina</i> .
Bad weather, <i>marrida temps</i> .	Covered with white frost, <i>breinat, ada</i> .
Little rain, <i>plourina</i> .	The evening star, <i>Venus</i> .
Heavy rain, <i>pluiassa</i> .	

TERMS OF SCIENCE, ART, ETC.

Steamboat, <i>estambot</i> .	Microscope, <i>microscopo</i> .
Electricity, <i>eletricitat</i> .	Map of world, <i>mapamonda</i> .
Railway, <i>camin de ferre</i> .	Manufacture, <i>manufatura</i> .
Engine, <i>engin</i> .	Manufacturer, <i>manufacturier</i> .
Atmosphere, <i>athmosphero</i> .	Torpedo, the, <i>tremoulina</i> .
Atmospheric, <i>athmospheri-</i> <i>que, ica</i> .	To electrify, <i>electrisar</i> .
Chemistry, <i>chimia</i> .	Electrified, <i>electrisat, ada</i> .
Chemical, <i>chimique, ica</i> .	Meridian, <i>meridien</i> .
Chemist, <i>chimisto</i> .	Sun dial, <i>cadran, quadran</i> .
Music, <i>musica</i> .	Fresco, <i>fresca</i> .
Musician, <i>musicien, ena</i> .	To paint, <i>pintar</i> .
Painting, <i>pintura</i> .	Picture, <i>tableou</i> .
A Painter, <i>pintre</i> .	Steam engine, <i>machinas à</i> <i>vapour</i> .
Statue, <i>estatua</i> .	Steam, <i>vapour</i> .
Stature, <i>estatura</i> .	The milky way, <i>camin de St.</i> <i>Jacques</i> .
Statute, <i>estatut</i> .	Clairvoyance, <i>penetration</i> .
To enact a statute, <i>estatuar</i> .	Magnetism, <i>magnetisme</i> .
Spiral, <i>espirala</i> .	Magnetise, to, <i>magnetizar</i> .
A signal, <i>signau</i> .	Sparkling, a, <i>scintilacio</i> .
A station, <i>estation</i> .	Small anvil, <i>tasseou, taquet</i> .
Stationary, <i>estatiounari</i> .	The Rosicrucians, <i>Rosa-crois</i> .
Technical, <i>technique, ica</i> .	Oxygen, <i>oxygeno</i> .
Editor, <i>editour</i> .	Hydrogen, <i>hydrougeno</i> .
Edition, <i>edicion</i> .	Hydraulic, <i>hydroulica</i> .
Signature, <i>signatura</i> .	Conveniences of life, <i>aises</i> .
Stucco, <i>estuc</i> .	Minimum, <i>minimum</i> .
Telescope, <i>telescopo</i> .	

INSECTS, ETC.

Toad, <i>grapaud</i> .	Flying frog, <i>tardarassa</i> .
Frog, <i>babi</i> .	Mosquito, <i>mouissoun</i> .
Sea frog, <i>rascassa</i> .	Flies, <i>mousquitilha</i> .

INSECTS. ETC.—(continued).

Flea, <i>mousca</i> .	Pricking, stinging, <i>fourmilhament</i> .
Beetle, <i>caravas</i> .	Grasshopper, <i>sautarela</i> .
Flying bettle, <i>cerf volant</i> .	Locust, <i>sautarela</i> .
Grey lizard, <i>lagramusa</i> .	Green grasshopper, <i>barbanchuan</i> , <i>barbanchuan</i> .
Spotted lizard, <i>estrapion</i> .	Fly, <i>mousca</i> .
Ant, <i>fourmiga</i> .	Meat fly, <i>mousca de la viande</i> .
Small ant, whose bite is very burning and painful, <i>arsicoun</i> .	Bee, <i>abelha</i> .
Ant hill, swarm, <i>fourmilhier</i> .	Wasp, <i>guespa</i> .
Ant lion, the, <i>mangea</i> , <i>fourmigas</i> .	Drone, <i>chabriaud</i> .
	Lizard, <i>lagramusa</i> , <i>fendarassa</i> .

NAMES OF ANIMALS, ETC.

Lion, <i>lion</i> .	Leopard, <i>leopard</i> .
Lioness, <i>liona</i> .	Little rat, <i>ratouna</i> .
Wolf, <i>loup</i> , <i>loupa</i> .	Frog, <i>granoulha</i> .
Wolf's whelp, <i>loubatoun</i> .	A bear, <i>ours</i> .
Boar, <i>senglier</i> .	She bear, <i>oursa</i> .
Horse, <i>cavau</i> , <i>chivau</i> , <i>cavalot</i> .	A bear's cub, <i>oursoun</i> .
Cat, <i>cat</i> , <i>catas</i> , <i>catoun</i> .	A young dog, <i>cadeloun</i> .
Rat, <i>garri</i> .	A large dog, <i>chinus</i> .
Water rat, <i>garri d'aigua</i> .	A large young dog, <i>cadelas</i> .
Dog, <i>chin</i> , <i>can</i> , <i>chinoun</i> .	Fallow deer, <i>dam</i> .
Tiger, <i>tigre</i> .	A hart, <i>cerf</i> .
Tigress, <i>tigressa</i> .	Fawn, <i>bicha</i> .
Mouse, <i>rata</i> , <i>ratetta</i> .	Bull, <i>buou</i> .
Ass, <i>ase</i> .	Cattle, <i>bestiari</i> .
She ass, <i>sauma</i> .	Mule, <i>mula</i> , <i>mul</i> , <i>muleta</i> .
Cow, <i>vacca</i> .	Terrier, <i>basset</i> .
Cows, <i>vachaira</i> .	Gteyhound, <i>lebrier</i> .
Pig, <i>porc</i> , <i>pouerc</i> , <i>porquet</i> .	She greyhound, <i>lebreta</i> .
Elephant, <i>elephant</i> , <i>ta</i> .	Mastiff, <i>mastin</i> .
Monkey, <i>singeoun</i> .	Heifer, <i>jungea</i> .
Hare, <i>lebre</i> .	Mare, <i>cavala</i> .
White hare, <i>blanchoun</i> .	Gelding, <i>coupat</i> , <i>crestat</i> .
Rabit, <i>lapin</i> .	A she goat, <i>cabra</i> .
Weasel, <i>moustela</i> .	A flock of she goats, <i>cabras</i> .
Dormouse, <i>greoule</i> .	A little goat, <i>cabreta</i> .

NAMES OF ANIMALS—(continued).

A he goat, *bouc, boquet*.
 Ewe, *fedà*.
 A large bear, *carri*.
 A wether, *moutoun, nouveau*.
 Sheep in general, *averagi*.
 A large flock of sheep, *bailea*.
 A lamb, *agneou-agnel*.
 August lamb, *aoustenc*.
 She lamb, *aignela*.

Fox, *reinard*.
 A cub, *reinardoun*.
 Snake, *serp, serpent*.
 Sea snake, *serpent de mar*.
 Viper, *vipera*.
 Ape, *singe*.
 Little ape, *singeoun*.
 Scorpion, *escorpion*.
 Red scorpion, *escorpion rouge*.

NAMES OF BIRDS.

Eagle, *aigla*.
 Sea eagle, *aigla de mar*.
 Brown eagle, *aigla coumuna*.
 Royal eagle, *aigla rouyala*.
 Little eagle, *aigloun*.
 Large eagle, *aiglas*.
 A hawk, *faucoun*.
 Fisher hawk, *aliet*.
 Crow, *gralha, chaia*.
 Turkey, *dinda, dindas*.
 Goose, *auca*.
 Duck, *canard, canardoun*.
 Cock, *coq*.
 Hen, *poula*.
 Sea gull, *fumet, banella*.
 Thrush, *griva, tourdre*.
 Black bird, *merle, merlata*.
 Snipe, *becassina, becassoun*.
 Woodcock, *becassa*.
 Grouse, *francousa*.
 Pheasant, *faisan*.
 Capon, *capoun*.
 Partridge, *perdris*.
 Red partridge, *perdris rougea*.
 Vulture, *vooutour*.
 Owl, *machota*.
 Owlet, *cabrareou*.
 Nightingale, *roussignoou*.

Small nightingale, *roussignoulet*.
 Wall nightingale, *roussignoou de muralha*.
 Wild duck, *canard sauvagi*.
 Squall crow, *corpatas blanc*.
 Raven, *corpatas*.
 Pigeon, *pigeoun*.
 Wild pigeon, *pigeoun sauvagi*.
 Dove, *paloumba*.
 Swallow, *dindouleta de chamineia*.
 A canary, *canari*.
 Green canary of Provence, *serin, cini*.
 A lark, *aloueta, calandra*.
 A nest, *nis, nin*.
 To leave the nest, *esfourniar*.
 Sparrow, *passeroun*.
 Yellow hammer, *verdoun, grasset*.
 Parrot, *perrouquet*.
 Swallow, *dindoouleta*.
 Domestic swallow, *cuou-blanc*.
 Sea swallow, *roundouleta*.
 Little swallow, *tregede*.
 Sea swallow with black head, *fumet*.

NAMES OF BIRDS—(*continued*).

Grey swallow of the rocks, <i>dindouleta de roca</i> .	Wild lark, <i>bevouvida</i> .
Lark, <i>calandra</i> , <i>aloueta</i> .	Sea lark, <i>pivoutoun</i> .
Field lark, <i>alauveta</i> .	Little lark, <i>calandroun</i> .
	A bird, <i>aucel</i> , <i>auceou</i> .

CONCERNING THE ROAD.

The way or road, <i>camin</i> .	Crevasse, <i>crebassa</i> , <i>escarta</i> .
To put in the way, <i>s'enviar</i> .	Mountain storm, <i>tourmenta</i> .
Stony way, <i>peirada</i> .	To become wild (of a place), <i>armassir</i> , <i>'sit</i> .
Path for the flocks, <i>carraira</i> .	Shepherd, <i>pastre</i> .
Short cut, <i>escourcha</i> .	Shepherdess, <i>pastressa</i> .
Short path, <i>caminoun</i> .	Wandering shepherd, <i>castele- geiaire</i> .
Roundabout path, <i>alata</i> .	The Alps, <i>Alpas</i> .
Carrier's road, <i>camin carretal</i> .	Low Alps, <i>Alpas bassas</i> .
To journey, <i>caminar</i> .	High Alps, <i>Alpas autas</i> .
Far off, <i>luench</i> .	Alpine, <i>Alpin</i> , <i>Alpina</i> .
To show, shown, <i>moustrar</i> , <i>'trat</i> , <i>'ada</i> .	Left turning, <i>tourna a gaucha</i> .
A Lodging, <i>logeament</i> .	Straw hat, <i>fourada</i> .
To lodge, <i>logear</i> .	Ticket, <i>bilhet</i> .
A sledge, <i>lieya</i> , <i>bese</i> .	Quickness, <i>vitessa</i> .
Track or drawing on, <i>tirassa</i> , <i>tirassiera</i> .	Opposite to, <i>vis a vis de</i> .
To drag on, <i>tirassar</i> , <i>at</i> , <i>ada</i> .	To go, <i>anar</i> .
To crawl along, <i>se tirassar</i> .	To go away, <i>s'en anar</i> .
Shepherd, <i>bergier</i> .	Autumn, <i>reire sesoun</i> .
Shepherdess, <i>bergiera</i> .	Back shop, <i>reire boutiga</i> .
Avalanche, <i>avalancha</i> .	Traveller, <i>voyageur</i> , <i>eusa</i> .

OF THE SEA, ETC.

To Swim, <i>nadar</i> , <i>nedar</i> .	A wave, <i>ounda</i> , <i>oundeta</i> .
Swimmer, <i>nadaire</i> .	Anchorage, <i>ancragi</i> .
The sea, <i>mar</i> .	An anchor, <i>ancra</i> .
To row, <i>ramar</i> .	To anchor, <i>'ed</i> , <i>ancrar</i> , <i>at</i> , <i>ada</i> .
Oar, <i>rema</i> , <i>aviron</i> .	Sailer (ship), <i>velier</i> .
Luff! <i>orre!</i>	Top sail, <i>papafiga</i> .
A rower, <i>vougair</i> .	Foresail of fishing boat, <i>pou- lacra</i> .
A canoe, <i>canot</i> .	
A sail, <i>vela</i> .	

OF THE SEA, ETC.—(continued).

Fishing by torch light, <i>fas-quier</i> .	A frigate, <i>fregata</i> .
Fisherman, <i>pescaire</i> .	Ropes, cordage, <i>cordagi</i> .
A line, <i>ligna</i> .	Cabin of ship, <i>chambra d'oufficier</i> .
Fish hook, <i>mousclau</i> .	Capstan, <i>cabestan</i> .
A felucca, <i>felouca</i> .	Cable, <i>cable</i> .
Voyage, <i>viagi, voyagi</i> .	Little cable, <i>cablôt</i> .

CARDINAL POINTS.

The north, <i>nord, septentrion</i> .	North-north-east, <i>nord-nord-est</i> .
South, <i>sud</i> .	North-west, <i>nord-ouest</i> .
East, <i>est</i> .	South-west, <i>sud-ouest</i> .
West, <i>ouest</i> .	South-east, <i>sud-est</i> .
North-east, <i>nord-est</i> .	

WINDS.

South wind, <i>marin</i> .	Very cold wind, <i>sisampa</i> .
East wind, <i>aura</i> .	Hot wind, <i>aura cauda</i> .
South-east wind, <i>le beche</i> .	Squall of wind, <i>ventada</i> .
North wind, <i>aura drecha</i> .	A little wind, <i>ventoulet</i> .
A wind, <i>vent</i> .	A great wind, <i>ventas</i> .

THE ELEMENTS.

Earth, <i>terra</i> .	Air, <i>air</i> .
Fire, <i>fuec</i> .	Water, <i>aigua</i> .

PARTS OF A TOWN, ETC.

House, <i>maisoun</i> .	Female beggar, <i>mandiante</i> .
Street, <i>carriera</i> .	Foss of the wall of a city, <i>dougas</i> .
Square, <i>plaçà</i> .	Foss or ditch, <i>cros, fossa</i> .
Church, <i>eglisa</i> .	A stony place, <i>clapilha</i> .
A yard, <i>cour</i> .	Field full of stones, <i>clapareda</i> .
A town, <i>vila</i> .	To cover with stones, <i>aclapas-sar</i> .
A large town, <i>vilassa</i> .	Shopkeeper, <i>boutiguier</i> .
Landlord of an inn, <i>aubergisto</i> .	Post office, <i>posta</i> .
Inn, <i>aubergea</i> .	Posting house, <i>messengeria</i> .
Tavern, <i>hotel</i> .	Message, errand, <i>messagi</i> .
Keeper of a tavern, <i>hoste, hostessa</i> .	Messenger, <i>messagier, iera</i> .
A beggar, <i>mandiant</i> .	

PARTS OF A TOWN, ETC.—(continued).

A letter, *lettra*.
 A shop, *boutiga*.
 Rampart, *barri, rampart*.
 Castle, *castel*.
 Sentinel on a tower, *badet*.
 Sentry, *sentinela*.
 Custom house, *douana*.
 Custom's officer, *douanier*.
 A gendarme, *gendarma*.
 Carbineer, *carabinier*.
 Shop, *magasin*.
 Perfumer's shop, *parfumaria*.
 A perfumer, *parfumeur, ousa*.
 A bank, *banca*.
 Banker, *banquier*.
 Landing place, *embarcadour*.

A hair dresser, *couiffur, usa*.
 Corner of street, *cantounada*.
 Spacious, *espacious, ousa*.
 A brook in the street, *rec*.
 Stable, *estable*.
 A well, *pous*.
 Edifice, *edifici*.
 Hospital, *hospitau*.
 Small hospital, *espitalet*.
 Cathedral, *cathedrala*.
 Corner of a city, *cantoun*.
 Bridge, *ponent, pont*.
 Palace, *palais*.
 Small house, *maisouneta*.
 Country house, *bastida*.
 Quadrangle, *quadrangle*.

SUBURBS OF A TOWN, ETC.

Castle or chateau, *casteou, castel*.
 Ruined castle, *castelas*.
 Little castle, *castelet*.
 Lord of a castle, *castelan*.
 Field covered with stubble, *estoubla*.
 Stubble, thatch, *estoublouns*.
 Thatched cottage, *cauma, tuba-neou*.
 To thatch, *clugear*.
 Thatcher, *clugeiare*.
 Place, *luec, loc*.
 In any place, *en luec*.
 Elevated places, *l'autura*.

Mason's work, *peirage*.
 Masonary, *maçounaria*.
 A mason, *maçoun*.
 Boulevard, *boulevard, balouard*.
 Market town, small, *bourguet*.
 Dweller in a small market town, *bourgadier*.
 Citizen, *bourges, bourgeois*.
 Citizen who keeps company with nobility, *passa bourges*.
 Baker, *boulangier*.
 Brewer, *brassur, 'usa*.
 Grocer, *espicier*.
 Grocer's wares, *especiaria*.

FUEL, FIRE, ETC.

Fuel, *caufagi*.
 Brazier, *peiroulier*.
 Tinker's work, *peiroularia*.
 Kettle, *peiroou*.

Little kettle, *peiroulet*.
 To grow warm, *caufar, at, ada*.
 To warm one's self, *se caufar*.

FUEL, FIRE, ETC.—(continued).

Lime kiln, <i>fourn de caus</i> .	Caboose of a small craft, <i>fougoun</i> .
Lime maker, <i>caussinier</i> .	To burn, <i>brular, rabinar</i> .
To lime corn, <i>chaular</i> .	To burn one's self, <i>se brular</i> .
Smoke, <i>fumada, fum</i> .	Wood, <i>bosc, bouesc</i> .
Great smoke, <i>fumadassa</i> .	Fir cones for kindling a fire, <i>pigna</i> .
Fumigation, <i>fumigation</i> .	Turf, peat, <i>tourba</i> .
To smoke, <i>fumar</i> .	Bon fire, <i>fuec de joya</i> .
Stove, furnace, <i>fourneou</i> .	
Hearth, <i>fugueiroun</i> .	

MEASURES, ETC.

Mile, <i>milo</i> .	Grain, <i>grammo, gran</i> .
League, <i>lega</i> .	Pound, <i>lioura</i> .
Drachm, <i>drachma</i> .	Scales, <i>balança</i> .
Weights, <i>pes</i> .	Small scales, <i>balancetas</i> .
Weights and measures, <i>pes et mesuras</i> .	Yard balance, <i>vergueta</i> .
Ounce, <i>ounça</i> .	Half, <i>demi, miech, miegea</i> .
Scruple, <i>escrupule</i> .	Half full, <i>demiei</i> .
	Quarter, <i>quart</i> .

WATER.

Clear water, <i>aigueta</i> .	Water from the well, <i>aigua d'adous</i> .
Iron water, <i>aigua ferrada</i> .	Rose water, <i>aigua rosa</i> .
A little brook of water, <i>raioulet</i> .	Brackish water, <i>aigua saumastra</i> .
Dirty water, <i>aiguassa</i> .	Running water, <i>aigua courrenta</i> .
Snow water, <i>aigua neou</i> .	Standing water, <i>aigua queta</i> .
Orange flower water, <i>aigua nafa</i> .	Luke warm water, <i>aigua tousca</i> .
Rain water, <i>aigua de pluia</i> .	Half way, <i>mie-camin</i> .
Insidious water, <i>aigua mola</i> .	
River water, <i>aiguas</i> .	

NAMES OF FISHES.

Sardines, <i>sardinas</i> .	Cod, <i>marlussa</i> .
Anchovies, <i>anchoya, s.f.</i>	Salt fish, <i>salinas</i> .
Salmon, <i>saumon</i> .	White herring salted, <i>harencada</i> .
Trout, <i>trucha, truita</i> .	An oyster, <i>huitre, pellowstioun</i> .
Mackerel, <i>aurouu</i> .	Lobster, <i>favouya</i> .
Herring, <i>harenc</i> .	

NAMES OF FISHES—(continued).

Shrimp, <i>carambot</i> .	Fish, <i>peissoun</i> .
Crab, <i>cancre, favouya</i> .	Fish hook, <i>mousclau</i> .
Sole, <i>sola, pabaiga</i> .	Fishmonger, <i>peissonnier, iera</i> .
Pike, <i>broncheta</i> .	A fish kettle, <i>peissonniera</i> .
River cray fish, <i>escrevici</i> .	Fishing, <i>pesca</i> .
Fisher of sardines, <i>sardinaire</i> .	Gold fish, <i>aurada</i> .

MEDICINES, REMEDIES, ETC.

Scamony, <i>escamounea</i> .	A worm medicine, <i>contra-vers</i> .
Epsom salts, <i>sau d'Epsoun</i> .	Pill, <i>pilule, balota</i> .
Glauber salts, <i>sau de Gloubert</i> .	Peroxide of iron, <i>rouge d'anglaterre</i> .
Sal ammoniac, <i>sal amouniac</i> .	Phosphorus, <i>phosphoro</i> .
Turpentine, <i>bijoun, escourran</i> .	Extract, <i>extrait</i> .
Ipecacuanha, <i>ipecacuaha</i> .	Aromatic, <i>aromatique, ica</i> .
Myrrh, <i>myrrha</i> .	Aromatics, <i>aromato</i> .
An emetic, <i>emetique</i> .	Jalap, <i>jalap</i> .
Oil of vitriol, <i>oli de vitriol</i> .	Soap, <i>saboun</i> .
Quinine, <i>quinina</i> .	A drop, <i>goutta</i> .
Nitric acid, <i>aigua fort</i> .	Vial, <i>fiola</i> .
Muriatic acid, <i>chloro</i> .	Flask, <i>flascoun</i> .
Oxy. muriatic acid, <i>chloro</i> .	Small flask, <i>flascounet</i> .
An acid, <i>acide</i> .	To filter, <i>filtrar</i> .
Ether, <i>ether</i> .	Sick, <i>malaut, malauta</i> .
Acetic ether, <i>ether acetique</i> .	To become sick, <i>emmalautir</i> .
Sulphuric ether, <i>ether sulphurique</i> .	Rice, <i>riz</i> .
Nitric ether, <i>ether nitrique</i> .	A drink, <i>abeouragi</i> .
Muriatic ether, <i>ether muriatique</i> .	A poultice, <i>cataplasma, coumpressa</i> .
Citric ether, <i>ether citrique</i> .	Drinkable, <i>buvable, 'blea</i> .
Balm of copaihu, <i>baume de copahu</i> .	Calomel, <i>mercuro dous</i> .
An Essence, <i>essença</i> .	Purgative, <i>purgatif, iva</i> .
Extract of goulard, <i>extrait de saturno</i> .	Doctor's fee, <i>honorari</i> .
Spirit of wine, <i>esprit de vin</i> .	Physician, <i>physicien</i> .
Rhubarb, <i>rhubarba</i> .	Lotion, <i>locio</i> .
Laudanum, <i>laudanum</i> .	To bathe, <i>bagnar</i> .
Opium, <i>opium</i> .	Warming pan, <i>bagnoira</i> .
	Bath, <i>ban</i> .
	Hot water baths, <i>bans</i> .

MEDICINES, REMEDIES, ETC.—(continued).

Bather, *bagnur, usa*.
 Leeches, *sangsuas*,
 Pulse, *pouls*.
 Lamp, *lampa, velhola*.
 To sleep, *dormir*.
 Heavy sleeper, *dormelhassa*.
 Orange water, *aigua nafa*.
 Lozenge, *losangeo*.
 Pomade, *poumada*.
 To rub with oil, *oliar*.
 To cup, *mettre de ventousas*.
 Cupping glass, *ventousa*.
 To bleed one, *saunar*.
 Stramonium, *darboussiera*.
 Beech mast oil, *oli de fayard*.
 Oil of sweet almonds, *oli d'amendus douças*.
 Filbert nut oil, *oli d'aulana*.
 A letter of blood, *saunaire*.
 Blood, *sang*.
 Blister, *vesicatoiro*.
 To apply, *applicar*.
 Mustard pot, *moustardier*.
 Plaster, *emplastras*.
 To apply a plaster, *emplastrar*.

Wearing a plaster, *emplastrat, ada*.
 Lancet, *lanceta*.
 Bandage, *bendagi*.
 Ligature, *ligatura*.
 Ice, to ice, *glança, glança*.
 Saltpeter, *sau petro*.
 Sarsaparilla, *sal saparelha*.
 European sarsaparilla, *grame, gros*.
 Healthy, *salubre, a*.
 Health, *salubritat*.
 Apothecary, *abouticari, bouticari*.
 Shop of an apothecary, *bouticaria*.
 Morphine, *morphina*.
 Ising-glass, *colla de Peisoun*.
 Suckling, *l'alachar*.
 Giving it suckling, *alachar*.
 Flower of sulphur, *flours de soupre*.
 Flower of zinc, *flours de zinc*.
 Sulphur, *soupre*.
 Pulsation, *pulsation*.

DISEASES, ETC.

Cholera, *cholera*.
 Consumption, *pooumounia*.
 Consumptive, *pooumounique, ica*.
 Pulmonary, *pulmounari, aria*.
 Slight fever, *febrouna*.
 Bilious fever, *febre biliousa*.
 Inflammatory fever, *febre inflammatoire*.
 Yellow fever, *febre jauna*.
 Feverish, *febrous, febrousa*.
 Sun stroke, *sourelhada*.
 A cold, *rhooumas*.

Chronic rheumatism, *maou d'oues*.
 Rheumatism, *rhوماتisme*.
 Erisipelas, *erysipelo*.
 Thirst, *set*.
 Care, *soin*.
 To take care of, *soignar*.
 Spitting of blood, *crachament de sang*.
 Hemorrhage, *hemorragia*.
 Very long, *longarut, uda*.
 Flannels, *flanella*.

DISEASES, WOUNDS, ETC.

Indisposition, <i>indisposition</i> .	Blow, <i>coou</i> .
Fever, <i>febre</i> .	Blow of a knife, <i>coutelada</i> .
Pain, <i>doulour</i> .	Life, <i>vita, vida</i> .
Ache, <i>mal, mau, maloun</i> .	Death, <i>mort</i> .
Tooth ache, <i>mal de dent</i> .	Early death, <i>mortoun</i> .
Ague, <i>acces</i> .	To cough often, <i>tussir, tousse-</i>
Shuddering, <i>frissoun, frissou-</i>	<i>gear</i> .
<i>nement</i> .	Surgery, <i>chirurgia</i> .
Cough, <i>tous, tus</i> .	Surgeon, <i>chirurgien</i> .
Jaundice, <i>jaunessa</i> .	Bad surgeon, <i>charculiare</i> .
Scurvy, <i>escourbut</i> .	Disease, <i>maladia</i> .
Scorbutic, <i>escourbutique, ica</i> .	Weakness, <i>marandra</i> .
Small pox, <i>veirola pichota</i> .	Sick, always, <i>malautas</i> .
Chicken pox, <i>veirola fola</i> .	Nurse, <i>garda</i> .
Measles, <i>senepion</i> .	Wet nurse, <i>nourriça</i> .
Consumption, <i>counsoumption</i> .	Physic, <i>medecina</i> .
Gout, <i>goutta</i> .	Bed, <i>liech</i> .
Stone, <i>peira</i> .	Little bed, <i>lichoun</i> .
Pleurisy, <i>pleuresia</i> .	Infection, <i>injection</i> .
Consumptive, <i>consumtiva</i> .	To give an injection, <i>injectar</i> .
Cancer, <i>cancer</i> .	Skilful, <i>habile, habila</i> .
Paralysis, <i>paralysia</i> .	Scarletina, <i>escarlatina</i> .
A wound, <i>blessura</i> .	Raw, <i>crud, cruda</i> .
Cut, <i>copadura</i> .	Dislocation, <i>dislocacio</i> .

AFFECTIONS.

A Tear, <i>lagrimia</i> .	To be pleased with, <i>se plaire</i> .
Laughter, <i>rire</i> .	Pleasantly, <i>plesement</i> .
Sneezing, <i>esternut</i> .	Pleasant, <i>plesent</i> .
To sneeze, <i>esternudar</i> .	Pleasing, <i>plesenta</i> .
Weeping, <i>plourar</i> .	Penitence, <i>penitença</i> .
The breath, <i>souspir</i> .	Penitent, <i>penitent, enta</i> .
Drowsiness, <i>assoupisement</i> .	To want words, <i>desfautar</i> .
Numbness, <i>engourdisement</i> .	Paroxism, <i>paroxismes, redou-</i>
Pleasure, <i>plesir</i> .	<i>blament</i> .
To please <i>plaire</i> .	A sigh, <i>souspir</i> .

OF METALS.

A metal, <i>metal</i> .	Gold, <i>or, aur</i> .
Mineral, <i>minerau</i> .	Silver, <i>argent</i> .

OF METALS—(continued).

Fulminating gold, or <i>fulminant</i> .	Pewter, <i>estam</i> .
Fulminating silver, <i>argent fulminant</i> .	Laboratory, <i>laboratoire</i> .
Quicksilver, <i>argent viou</i> .	Yellow brass, <i>loutoun</i> .
Silvered over, <i>argeniat, ada</i> .	Zinc, <i>zinc</i> .
Iron, <i>ferre</i> .	Brass, <i>aram</i> .
Steel, <i>acier</i> .	Bronze, <i>brounze</i> .
Lead, <i>ploumb</i> .	To bronze, <i>brounzar</i> .
Tin, <i>ferre-blanc</i> .	Mineralogy, <i>mineralougia</i> .
	Mineralogist, <i>mineralougisto</i> .

FLOWERS, PLANTS, ETC.

Fern, <i>fougiera</i> .	Monthly rose, <i>rosier de tous leis mous</i> .
Female fern, <i>feouve</i> .	Rose garden, <i>rosolh</i> .
Fern ground, <i>feouviera</i> .	Bengal rose, <i>rosier de Bengalo</i> .
Field full of fern, <i>falqueiras</i> .	Lavender, <i>lavanda, espic</i> .
A flower, <i>flour</i> .	Sun flower, <i>tournasol</i> .
Rose, <i>rosa</i> .	Passion flower, <i>flour de la passion</i> .
Violet, <i>viouleta</i> .	Orange flower, <i>naffra</i> .
Rhododendron, <i>bourgenc</i> .	Artificial flowers, <i>flours arti- ficielas</i> .
Rose of Jericho, <i>rosa de Jericho</i> .	Floweret, <i>floureta</i> .
Dog rose, <i>grata-cuou</i> .	To flourish, <i>flourir</i> .
Christmas rose, <i>marsioure</i> .	Flourishing, <i>flourissant, anta</i> .
Provençal rose, <i>mala rosa</i> .	Florist, <i>flourista</i> .
Holly rose, <i>passa rosa</i> .	Lily, <i>flour de lis</i> .
Dew, <i>rousada</i> .	Asphodel lily or yellow lily, <i>lis jaune</i> .
Dew morning, <i>aiguagnada</i> .	Lily, <i>lis</i> .
Dew heavy, <i>aiguagnas</i> .	Red lily, <i>martagoun</i> .
Covered with dew, <i>aiguagnous, ousa</i> .	Primrose, <i>couguou</i> .
Rose bush, <i>rosier</i> .	Cowslip, <i>museta</i> .
Dog rose bush, <i>agourencier</i> .	Orchid, <i>evesques</i> .
White rose tree, <i>agourencier</i> .	
Yellow rose tree, <i>rosier jaune</i> .	

OF TABLE WARE, ETC.

A plate full, <i>assietada, sietada</i> .	Spoon, <i>culhier</i> .
A spoon full, <i>culhierada</i> .	Knife, <i>couteou, coutel</i> .
A fork full, <i>fourchetada</i> .	Fork, <i>fourcheta</i> .

OF TABLE WARE, ETC.—(continued).

Plate, *assieta, sieta*.
 Dish, *plat, platet, platas*.
 Glass, *veire*.
 Water croft, *garaffa*.
 Bottle, *boutelha*.
 A cup, *tassa*.
 Saucer, *saussiera*.
 Small spoon, *cuilheiroun*.
 Small knife, *coutelet*.
 Large knife, *coutelas*.
 A cutlas, *coutelas*.
 Large cup, bowl, *tassassa*.

Small cup, *tasseta*.
 To taste, *goustar, tastar*.
 Small bottle, *boutelheta*.
 Square glass bottle, *papamoli*.
 To bottle, *emboutelhar*.
 Coffee pot, *caffetiera*.
 Coffee pot made of clay, *bricou*.
 Cafe français, *ceze*.
 Moka coffee, *caffe Moka*.
 Chessboard, *dumier*.
 Chess, *echecs*. [nagi].
 Reverse of fortune, *revira ma-*

VARIOUS WORDS.

A curate, *curat*.
 A curacy, *cura*.
 Leather seller, *curatier*.
 Leather selling, *curataria*.
 Leather, *cuer*.
 A cutler, *coutelier*.
 To cost, *coustar*.
 Wine taster, *tasta vin*.
 Printer's ink, *ancra d'imprimaria*.
 An ink bottle, *ancier, escriptori*.

Ink, *ancra*.
 Severe cold of the head, *rhooumas doou cerveou*.
 Cold caused by the sun in the head, *pegoumas*.
 Small enclosure, *clauset*.
 Enclosure, *claus, enclous*.
 Circumference or enclosure, circuit, *encenta*.
 Shut in with rock, *clua*.
 A protest, *proutest*.

NECESSARIES OF TRAVELLING.

A trunk, *porta manteou, malla*.
 A "pass" for one to journey onwards, *passavant*.
 Crested paper, *papier marcat*.
 Stationery, *papetaria*.
 Brown paper, *papier fouel*.
 Paper, *papier*.
 Papers, *papiers*.
 Parcel, *paquet, 'tas, 'toun*.
 To make up parcels, *parquetiar*.
 Packet boat, *paquebot*.
 Little vessel, *vaissela*.

Ship, *viasseou*.
 Horse shoe, *ferre de chivou*.
 Farrier's hammer, *destrier*.
 Farrier's pouch, *claviera*.
 A nail, *clavel, claveou*.
 A little nail, *claveloun*.
 Nailed, *clavelat, 'ada*.
 To whip, *fessar, fouitar*.
 The whipper, *fouitaire*.
 A small hammer, *martelet*.
 A shoeing hammer, *brocadour*.
 A cog wheel, *rodet*.
 A hack horse, *montura*.

NECESSARIES OF TRAVELLING, ETC.—(continued).

Oats, <i>civada</i> .	Florin, <i>flourin</i> .
To give oats to, <i>acivadar</i> .	To change money, <i>esmounedar</i> .
Black wheat, <i>blad negre</i> .	Small change, <i>mounedalha</i> .
Buck wheat, <i>blad sarrazin</i> .	A coiner, <i>mounedaire</i> .
Red wheat, <i>blad rouge</i> .	Squall of a mistral wind, <i>mistralada</i> .
Wheat, <i>blad</i> .	A list, <i>lista</i> .
A straw litter, <i>apalhun</i> .	A brook, <i>riou, rivachoun</i> .
Barley, <i>hordi</i> .	Servant, <i>servant</i> .
To litter straw, <i>apalhar</i> .	Female servant, <i>servanta</i> .
Much straw, <i>palka, palharada</i> .	To attend on, <i>servir</i> .
To take straw from a vehicle, <i>despalhar</i> .	Situation, <i>situation</i> .
Ford of a river, <i>gaffa</i> .	Situated, <i>situat, situada</i> .
Fordable, <i>que se poou gaffar</i> .	Water drinker, <i>beou l'aigua</i> .
Sea port, <i>port, se pouert</i> .	Cave, <i>sousterren</i> .
Refreshment, <i>refrescament</i> .	Spectator, <i>espectatour, 'trica</i> .
To refresh oneself, <i>se refrescar</i> .	To drive, <i>menar, cassar</i> .
Refreshing, <i>refrechissent, 'enta</i> .	Liqueur, <i>licour</i> .
A wax light, <i>bougia</i> .	The drag of a wheel, <i>sabot</i> .
A stove, <i>estuba</i> .	Sand, quicksand, <i>sabla</i> .
Kitchen, <i>cousina</i> .	Sandhole, <i>areniera</i> .
Matches, <i>alumeta</i> .	Sandy, <i>sablounous, 'ousa</i> .
Cork screw, <i>tira bouchoun</i> .	Smuggler, <i>contrabandier</i> .
Thief, <i>volur, volusa</i> .	Contraband, <i>contrabanda</i> .
Almanack, <i>almanach</i> .	Frost nail, <i>crampoun de ferre</i> .
Mountain, <i>mountagna</i> .	Convict, <i>fourcat</i> .
Mountaineer, <i>mountagnard, 'arda</i> .	Bench to which convicts are chained, <i>brancado</i> .
Mountainous, <i>mountagnous, 'ousa</i> .	Boat, <i>barque</i> .
A height, <i>mountada</i> .	A cart, <i>carreta</i> .
To mount, <i>mountrar</i> .	Carman, <i>carretier, 'iera</i> .
Mounting up, <i>mountagi</i> .	Large cart, <i>carretassa</i> .
A mountain, <i>mont, mount</i> .	A hamlet, <i>hameou, fourestoun</i> .
A windy mountain, <i>piech aurous</i> .	Breath, <i>halena</i> .
A high mountain, <i>piech haut</i> .	To loose breath, <i>estavanir</i> .
A great mountain, <i>pujoulas</i> .	Bleaching, <i>bleaching</i> .
Money, <i>mouneda</i> .	Very far off, <i>a pampaligousta</i> .
	A wild valley, <i>vaufera</i> .
	A high valley, <i>vausubiera</i> .

NECESSARIES OF TRAVEL TALK.

A deep valley, <i>vaucrosa</i> .	An assassin, <i>copa gorgea</i> .
A small valley, <i>valoun</i> .	Danger, <i>dangier</i> .
A valley full of water, <i>valiquiera</i> .	To be in peril, <i>perigolar</i> .
A valet, <i>varlet</i> , <i>varletoun</i> .	A valley, <i>valeya</i> .
A courier, <i>courrier</i> .	Waiter, boy, <i>garçoun</i> .
Bandit, <i>bandit</i> .	Washerwoman, <i>blanchissusa</i> .
	Washing yard, <i>blancharia</i> .

IMPLEMENTS WHICH ONE HAS NEED OF.

A stick, <i>bastoun</i> .	Watch, <i>mouestra</i> .
Umbrella, <i>parapluia</i> .	A tent, <i>tenda</i> .
Baggage, <i>bagagi</i> .	Tent of thatched straw, <i>cluau</i> .
Little stick, <i>bastounet</i> .	Parasol, <i>parasol</i> .
A large stick, <i>bastounas</i> .	Penknife, <i>canif</i> , <i>ganif</i> .
Spectacles, <i>porta-vista</i> .	Pencil, <i>crayoun</i> .
Achromatic spectacles, <i>luneta acromatica</i> .	Pin, <i>espingla</i> .
Guide, <i>guidas</i> , <i>guido</i> .	Small pin, <i>espingleta</i> .
To guide, <i>guidar</i> .	To fasten with pins, <i>espilhar</i> .
A directory, <i>guidana</i> .	Toothpick, <i>cura-dent</i> .
	Chinese ink, <i>ancra de la China</i> .

WEAPONS, ETC.

Pistol, <i>pistoulet</i> .	Carabine, <i>carabina</i> .
Gun, <i>fusil</i> .	Captive, <i>captif</i> , <i>captiva</i> .
Pistol shot, <i>pistouletada</i> .	Carnage, <i>carnagi</i> .
To fire a pistol, <i>pistouletegear</i> .	A hunter, <i>cassaire</i> .
Sword, <i>espasa</i> , <i>espadran</i> .	A cartridge, <i>cartoucha</i> .
A bad hunter, <i>cassairot</i> .	Barrack, <i>caserna</i> .
The chase, <i>cassa</i> .	Case mate, <i>casa-mata</i> .
A cannon, <i>canoun</i> .	A hut, <i>cabanoun</i> .
A large cannon, <i>canounas</i> .	A place, <i>endrech</i> .
Cannonading, <i>canounada</i> .	In that place, <i>aguito</i> .
Gunpowder, <i>poudra a canoun</i> .	Protection, <i>proutection</i> .

SALUTATION.

Good day, <i>bon jour</i> .	Welcome (adj.), <i>benvengut</i> , <i>'uda</i> .
Good evening, <i>bon soir</i> , <i>bona sera</i> .	Good day, sir, <i>bon jour</i> , <i>moussu</i> .
Adieu, <i>adiou</i> .	Good evening, madam, <i>bona sera</i> , <i>madama</i> .
Soon, <i>benleou</i> , <i>leou</i> .	Perhaps, <i>bessai</i> , <i>beleou</i> .

RANKS AND OCCUPATIONS.

King, <i>rey, rei.</i>	Old man, <i>vielhard.</i>
Queen, <i>reina.</i>	Old man and woman, <i>viel, vielha.</i>
Prince, <i>prince.</i>	Freemason, <i>franc maçon.</i>
Princess, <i>princessa.</i>	A bad fellow, <i>marrias.</i>
Emperor, <i>emperour.</i>	A bad woman, <i>marriassa.</i>
Duke, <i>duc.</i>	Viscount, <i>vicomte.</i>
Duchess, <i>duchessa.</i>	Viscountess, <i>vicomtesa.</i>
Bishop, <i>evesque.</i>	Viceroy, <i>vice-rei.</i>
Banker, <i>banquier.</i>	Vice-president, <i>vice-president.</i>
Gentleman, <i>gentilhome.</i>	Justice of peace, <i>jugi-de-paix.</i>
Soldier, <i>soldat.</i>	Virgin, <i>viergi.</i>
Soldier's child, <i>soldatoun.</i>	Vice-chancellor, <i>vice-chancelier.</i>
Soldier's wife, <i>soldata.</i>	Vicar, <i>vicari.</i>
Sailor, <i>matelot.</i>	Vice-admiral, <i>vice-amirau.</i>
Carpenter, <i>charpentier.</i>	Vice-legate, <i>vice-legat.</i>
Peasant, <i>paisan, 'ana.</i>	Vice-consul, <i>vice-consou.</i>
Merchant, <i>marchand, 'anda.</i>	Vice (adj.), <i>vice, vici.</i>
Cow herd, <i>vacheiroon.</i>	Veterinary surgeon, <i>veterinaire.</i>
A doctor, <i>medecin.</i>	Widower, <i>veous.</i>
Stranger, <i>estrangier, 'era.</i>	Widow, <i>veousa.</i>
Corporal, <i>capourau.</i>	Villager, <i>fourestier, iera.</i>
Captain, <i>capitani.</i>	Country lass, <i>perneta.</i>
Mayor, <i>mero, mairo.</i>	Lieutenant, <i>luetenent.</i>
Superintendent of an oil mill, <i>mestre de banc.</i>	Lieutenant-general, <i>luetenent generau.</i>
Machinist, <i>machinisto.</i>	Professor, <i>proufessour.</i>
Journeyman, <i>journalier.</i>	

OF NATIONALITIES.

Englishman, <i>Angles.</i>	Italian woman, <i>Italiena.</i>
Englishwoman, <i>Anglesa.</i>	Dutchman, <i>Holandes.</i>
England, <i>Anglaterra.</i>	Dutchwoman, <i>Holandesa.</i>
Irishman, <i>Irlandes.</i>	German, <i>Alemand.</i>
Irishwoman, <i>Irlandesa.</i>	German woman, <i>Alemanda.</i>
Frenchman, <i>Frances.</i>	Germany, <i>Alemangna.</i>
Frenchwoman, <i>Francesa.</i>	Dane, <i>Danois.</i>
Spaniard, <i>Espagnoou.</i>	Denmark, <i>Danemarck.</i>
Spanishwoman, <i>Espagnola.</i>	American, <i>American.</i>
Italian, <i>Italien.</i>	American woman, <i>Americana.</i>

OF NATIONALITIES—(continued.)

America, <i>America</i> .	Swiss girl, <i>Suissa</i> .
Asia, <i>Asia</i> .	Egyptian, <i>Egyptien</i> .
Asiatic, <i>Asiatique</i> , 'ica.	Egyptian woman, <i>Egyptina</i> .
Africa, <i>Africa</i> .	Jew, <i>Judiou</i> .
African, <i>African</i> , 'cana.	Jewess, <i>Judiouva</i> .
Europe, <i>Europa</i> .	Wandering Jew, <i>Juif errant</i> .
European, <i>Europeen</i> , 'ena.	Austrian, <i>Autrichien</i> .
Turk, <i>Turc</i> .	Austria, <i>Autricha</i> .
Swiss, <i>Suisse</i> .	Greek, <i>Grec</i> , <i>Greca</i> .

TITLES.

Maiden, <i>donzella</i> .	To give a sobriquet to one, <i>escaissar</i> .
Master, <i>mestre</i> .	Sobriquet, <i>soubriquet</i> , <i>escainoun</i> .
Mistress, <i>mestressa</i> .	Madame, <i>madama</i> .
Don (title of honor), <i>don</i> .	Miss, <i>madameisella</i> .
Sir, <i>moussù</i> , <i>moussur</i> .	Bachelor, <i>bachelier</i> .
Young sir, <i>moussurot</i> .	My lord, <i>milord</i> .
My lord, <i>mounsignour</i> .	My lady, <i>miladi</i> .
To "my lord" one, <i>mounseignourisar</i> .	

CONCERNING PROPER NAMES.

Magdalene, <i>Madelena</i> .	Stephen, <i>Esteve</i> .
Lucretia, <i>Lucressa</i> .	Mary, <i>Mari</i> .
Lubin, <i>Lubin</i> .	Sebastian, <i>Bastian</i> .
Lucien, <i>Lucifer</i> .	Little Sebastian, <i>Bastianoun</i> .
Louis, <i>Louis</i> .	Anne, <i>Ana</i> .
Little Louis, <i>Louiset</i> .	Henry, <i>Henric</i> .
Leopold, <i>Leopold</i> .	Henrietta, <i>Henrieta</i> .
Leon, <i>Leon</i> .	Joseph, <i>Joousep</i> .
Leonard, <i>Leonard</i> .	Little Joseph, <i>Joousepoun</i> .
Robin, <i>Roubin</i> .	Joachin, <i>Joachin</i> .
Robert, <i>Robert</i> .	James, <i>Jacque</i> .
Thomas, <i>Thoumas</i> .	Jules, <i>Julo</i> .
Tiberius, <i>Tiberi</i> .	John, <i>Jean</i> , <i>Gian</i> .
Matthew, <i>Mathiou</i> .	Jack, <i>Jeanot</i> .
Matilda, <i>Mathilda</i> .	Jean, <i>Jeana</i> , <i>Jeaneta</i> .
Mary, <i>Maria</i> .	Little Jean, <i>Jeanetoun</i> .
Mariana, <i>Mariana</i> .	Charlotte, <i>Charlota</i> .

PROPER NAMES—(continued.)

William, <i>Guilheoume</i> .	Young Victor, <i>Tictoret</i> .
Gustavus, <i>Gustavo</i> .	Victoria, <i>Victoira</i> .
A Jesuit, <i>Jesuisto</i> .	Victorin, <i>Victourin</i> .
Josephine, <i>Joosephhina</i> .	Vespasian, <i>Vespasias</i> .
Franconette, <i>Françouneta</i> .	Paul, <i>Paul</i> .
Francis, <i>François</i> .	Young Paul, <i>Pauloun</i> .
Francessa, <i>Françoise</i> .	Pauline, <i>Paulina</i> .
Edward, <i>Edouard</i> .	George, <i>Georgi</i> .
Edmond, <i>Edmoun</i> .	Andrew, <i>Andre</i> .
Marguerite, <i>Margarida, Dida</i> .	Young Andrew, <i>Andreloun</i> .
Fat Margaret, <i>Didassa</i> .	Andronica, <i>Andronel</i> .
Victor, <i>Victor</i> .	Nicholas, <i>Nicolo</i> .

ADJECTIVES, INDISPENSABLY NECESSARY TO BE KNOWN.

Good, <i>bon, bona, bouen, bouena</i> .	Light, <i>leougier, 'iera</i> .
Bad, <i>marrit, 'ida</i> .	Full, <i>plen, plena</i> .
Wise, <i>sagi</i> .	Empty, <i>vuide, vuida</i> .
Wisely, <i>sageament</i> .	Very small, <i>petitoun</i> .
Great, <i>grand, granda</i> .	Very thin, <i>minsoulin</i> .
Little, <i>pichot, ta, pichoun, na</i> .	Highly, <i>autament</i> .
Big, <i>gros, grossa</i> .	Hight, <i>autour</i> .
Thick, <i>espes, espessa</i> .	Lightly, <i>leougiearament</i> .
Thin, <i>mince, minça</i> .	Bowed with age, <i>courcoussounit, 'ida</i> .
High, <i>aut, auta</i> .	Hard, <i>dur, dura</i> .
A little high, <i>autet</i> .	Soft, <i>mol, mola, mouel</i> .
Low, <i>bas, bassa</i> .	Easy, <i>facile, 'ila</i> .
Long, <i>long, longa</i> .	Sweet, <i>dous, douça</i> .
Short, <i>court, 'a</i> .	Bitter, <i>amar, amara</i> .
A little short, <i>courtet</i> .	Sour, <i>aigre, aigra</i> .
Wide, <i>large, largea</i> .	Clean, <i>net, neta</i> .
Narrow, <i>estrech, 'a</i> .	Neat, <i>propre, 'a</i> .
Right, <i>drech, drecha</i> .	Dirty, <i>sale, sala</i> .
Left, <i>gauch, gaucha</i> .	Nasty, <i>vilen, vilena</i> .
Old, <i>vielh, vielha</i> .	Sourness of stomach, <i>cremour</i> .
New, <i>noou, nova</i> .	Sour things, <i>aigrun</i> .
Fat, <i>gras, grassa</i> .	Cold, <i>fred, 'da</i> .
Lean, <i>maigre, 'gra</i> .	Hot, <i>caud, cauda</i> .
Heavy, <i>pesant, 'a</i> .	Dry, <i>sec, secca</i> .
Dull, <i>lourd, 'a</i> .	

ADJECTIVES, ETC.—(continued.)

- To dry, *seccar*.
 Dried up, *seccat, seccada*.
 Dryness, *seccarèssa*.
 Horse to dry things on, *seccadour*.
 Secular, *seculari*.
 Secret, *secret, secreta*.
 A hidden place, *secreta*.
 Wet, *bagnat, 'ada*.
 Damp, *humide, 'ida*.
 Strong, *fort, forta*.
 Weak, *feible, feibla*.
 Stiff, *rede, 'eda*.
 Limber, *souple, 'pla*.
 Handsome, *bel, bela, beou*.
 Pretty, *joli, jolia, poulit, 'ida*.
 Ugly, *laid, 'a*.
 Blind, *arreglat, 'ada*.
 Lame, *boitous, 'ouse*.
 Dumb, *mut, muta*.
 Deaf, *sourd, 'da*.
 Hunchbacked, *gibous, 'oua, bossut, 'uda*.
 Squinting, *lusc, guechon*.
 Bold, *hardit, 'ida, hardia*.
 Civil, *poulit, 'ida*.
 Cunning, *fin, fina*.
 Sharp, *ronsat, 'ada*.
 Playful, *badin, badina*.
 Cruel, *cruel, 'ela*.
 Fickle, *volagi, 'gea*.
 Lavish, *proudigue, 'iga*.
 Niggardly, *chicou, primament*.
 Loyal, *fidele, 'ela*.
 Chaste, *chaste, chasta*.
 Sober, *sobre, 'bra*.
 Stubborn, *oupiniastre, 'astra*.
 Rash, *temerari, 'aria*.
 Other, *autre, autra*.
- Some, *quunque, quaqu*.
 Ungodly, *empio, empia*.
 Sincere, *sincere, 'a*.
 Just, *juste, justa*.
 Indocile, *indoucile, 'ila*.
 Crooked, *courbat, 'ada*.
 Maimed, *estroupiat, 'ada*.
 One eyed, *borni, 'ia*.
 Flat nosed, *camus, camussa*.
 Formality, *formalitat*.
 Formal, *formel, 'ela*.
 Formidable, *formidable, 'a*.
 Ferocious, *feroce, feroça*.
 Ferocity, *ferocitat*.
 Weakly, *feblament*.
 Weakness, *feblessa*.
 To weaken, *feblezir*.
 Insipid, *fade, fada*.
 Rustique, *rustique, 'ica*.
 Again, *encara*.
 Another thing, *aure*.
 Other times, *autres fes*.
 Glorious, *glorious, 'ousa*.
 Glorified, *glorifiat, 'ada*.
 To glorify, *glorifiar*.
 Slippery, *glissant, 'anta*.
 To slip on ice, *escouranchar*.
 To slip, *resquilhar*.
 To creep into, insinuate one-self, *coulinar se*.
 A slip or slide, *glissada*.
 A slide, *resquilhadour*.
 Awkward, *desgaubrat*.
 Awkwardly, *gauchament*.
 Lying (of place), *coucat, 'ada*.
 Against the grain, *cahin caha*.
 Indispensable, *indispensable, 'abla*.
 Indiscreet, *indiscret, 'eta*.

ADJECTIVES, ETC.—(continued).

Indolent, <i>indoulent</i> , 'enta.	Incredulous, <i>incredule</i> , 'a.
Sick, <i>malaut</i> , 'auta.	Indigested, <i>indigest</i> , 'esta.
Incorrigible, <i>incourrigible</i> , 'a.	Unworthy, <i>indigne</i> , 'igna.

KINDRED.

Father, <i>paire</i> , <i>pero</i> , <i>papa</i> .	Godmother, <i>mairina</i> .
Mother, <i>maire</i> .	Son-in-law, <i>beou fils</i> .
Sister, <i>sore</i> , <i>souere</i> .	Daughter-in-law, <i>bel filha</i> .
Brother, <i>fraire</i> .	Son, <i>fils</i> .
Aunt, <i>tanta</i> .	Daughter, <i>filha</i> .
Uncle, <i>ounce</i> , <i>barba</i> .	Cousin, <i>cousin</i> , <i>cousina</i> .
Wife, <i>espousa</i> .	Loving one's mother too much to leave her, <i>ameirassit</i> , 'ida.
Bride, <i>femna</i> .	Dear little mother, <i>maireta</i> .
Husband, <i>espous</i> .	To love one's father, <i>pairegear</i> .
Bridegroom, <i>mari</i> ,	Grandson, <i>falen</i> .
Grandfather, <i>grand paire</i> .	Granddaughter, <i>filheta</i> .
Grandmother, <i>grand maire</i> .	Pupil, <i>pupile</i> , <i>ila</i> .
Godfather, <i>pairin</i> .	

WORDS NECESSARY TO BE KNOWN.

Abdomen, <i>ventre</i>	Absurd, <i>absurde</i> , <i>da</i> .
Abolish, to, <i>abolir</i> .	Absurdity, <i>absurbitat</i> .
At bay, <i>abois</i> .	Abuse, <i>abus</i> .
Abundance, <i>aboundance</i> .	Acacia garden, <i>casseyer</i> .
Abounding, <i>aboundant</i> , 'anta.	Acacia, <i>acacia</i> .
Abominable, <i>abouminable</i> .	Academy, <i>academia</i> .
Abyss, <i>abye</i> .	Accelerate, to, <i>accelerar</i> .
Ablution, <i>ablution</i> .	Accent, <i>accent</i> .
Abortive, <i>neblat</i> , <i>neblada</i> .	Accompany, to, <i>accoumpagnar</i> .
Abridgment, <i>abregeat</i> .	Accompanied, <i>accoumpagnat</i> , 'ada.
Abridged, <i>abregeat</i> , <i>ada</i> .	Accomplish, to, <i>accomplir</i> , <i>it</i> , <i>ida</i> .
Apricot, tree, <i>abricot</i> , <i>abricotier</i> .	Accouchement, <i>accouchament</i> .
Absence, absent, <i>absença</i> , <i>ab-</i> <i>sent</i> , 'enta,	Accoutrement, <i>acoutrament</i> .
Absent oneself, to, <i>s'absentar</i> .	Accustom oneself, <i>s'accoutumer</i> .
Absolution, <i>absoulution</i> .	Accustom, to, <i>accoustumar</i> .
Absorbed, <i>absourbat</i> , <i>ada</i> .	Accuse, to, <i>accusar</i> , <i>sat</i> , <i>ada</i> .
Absorption, <i>absourption</i> .	Acquire, to, <i>acquerir</i> .
Absorb, to, <i>absourbar</i> .	Acquired, <i>acquist</i> , <i>ista</i> , <i>isa</i> .
Abstinence, <i>abstinenci</i> .	

WORDS NECESSARY TO BE KNOWN—(continued).

- Acquit, to, *acquit*.
 Act, an, *acte*.
 Activity, *activitat*.
 Actual, *actuel*, *ela*.
 Actually, *actuelament*.
 Adapt, to, *adaptar*.
 Adjacent, *adjacent*, *enta*.
 Admire, to, *admirar*.
 Admonition, *amonestassio*.
 Admonish, to, *admonestar*.
 Admonished, *admonestat*, *ada*.
 Admission, *admission*.
 Admissible, *admissible*, *ibla*.
 Admitted, *admes*, *essa*.
 Adorer, *adoratour*.
 Address, to, *adressar*.
 Address, *adressa*.
 Adversary, *adversari*, *aria*.
 Adversity, *adversitat*.
 Affability, *affabilitat*.
 Affaire, *affaire*.
 Affection, *affection*.
 Agony, *agounia*.
 Agriculture, *agricultura*.
 Agriculturer, *agricultour*.
 Aide-de-camp, *aido-de-camp*.
 Albergo or inn, *aubergea*.
 Alert, *alerto*, *ta*.
 Alliance, *alliança*.
 Alternative, *alternativa*.
 Amusement, *amusament*.
 Amuse, to, *amuser*.
 Ancestors, *ancetros*.
 Ancient, ancently, *ancian*, *ana*,
 ancianament.
 Anemone of the Alps, *barbua*.
 Anguish, to, *angoissa*, *angoissar*.
 Animate, to, *animar*, *at*, *ada*.
 Animal, an, *animal*, *animau*.
 Animal, small, *animalot*.
 Animal, large, *animalos*.
 Antichamber, *antichambra*.
 Anthrax, *carboun*.
 Antidote, *antidoto*.
 Anxiety, *anxietat*.
 Appetite, *appetit*.
 After, *apres*.
 After dinner, *apres-dinar*.
 Afternoon, *apres-miejour*.
 After to-morrow, *apres-deman*.
 Aqueduct, *aqueduc*.
 Aquatic, *aquatique*, *ica*.
 Arabesques, *arabescas*.
 Archangel, *archangi*.
 Archdeacon, *archidiacre*.
 Architect, *architecto*.
 Avidity, *aviditat*.
 Arithmetic, *arithmetica*.
 Arnica, *estourniga*.
 Artisan, *artisan*, *mesteirau*.
 Altar, *autar*.
 Authorization, *autourisation*.
 Authorize, to, *autourisar*, *at*,
 ada.
 Bait of a hook, *morsa*, *esca*,
 amorsa.
 Bait, to, *amorsar*, *morsar*.
 Baths of hot water, *bans*.
 Ballad, a little, *baladeta*.
 Ballad, a, *balada*.
 Balsamic, *balzamique*, *ica*.
 Balustrade, *balustrada*.
 Barber, *barbier*.
 Barley, to thrash, *escoussegear*.
 Beat linen, *baular*.
 Box, a, *bouita*.
 Bonnet of a priest, *bonnet de*
 capelan.

WORDS NECESSARY TO BE KNOWN—(continued).

- Bonnet, *bounet*.
 Do. child's, *carpan*.
 Buckle, *boucla*, *blouca*.
 Buckle, to, *bloucat*, *ada*, 'clat.
 Broth, *soupeta*.
 Bourse (purse), *boursa*.
 Bourse hotel de la Exchange,
 the, *logea*, *boursa*.
 Bourse (purse, a full), *boussada*;
 a scanty purse, *bourseta*.
 Bookseller, *libraire*.
 Compass, mariner's, *coumpass*
de mar.
 Catholic, *Catholique*, *ica*.
 Catalogue, *catalogo*.
 Chart, geographical, *carta geo-*
graphica.
 Corpse, *cadavre*.
 Cadeau or gift, *cadot*.
 Cabin or cot, *cabana*.
 Do. one who lives in a, *cou-*
tarel.
 Do. thatched, *cauma*.
 Do. portable, of shepherds,
bressa.
 Cabaret or inn, *cabaret*.
 Calm oneself, to, *se calmar*.
 Camphor, *camphourata*.
 Canvas, sketch rough draught,
canevas.
 Carp, a, *carpa*.
 Coach, *carrossa*.
 Coachmaker, *carrossier*.
 Carriole, a, *carriola*.
 Carte blanche, full permission,
carta blanca.
 Chamber, *chambra*.
 Chamois, *chamous*.
 Coal, *carboun*.
 Collier, coalman, *carbounier*,
iera.
 Colliery, small, a coalwoman,
testa negra.
 Drastic, *drastique*, *ica*.
 District, *district*.
 Diuretic, *diuretique*, *ica*.
 Divide, *divisar*.
 Divulge, *divulgar*.
 Employ, to, *emplegar*.
 Employ oneself, to, *s'emplegar*.
 Employment, *empleg*.
 Exact, *exact*, *acta*.
 Exaggerate, *exagerar*.
 Exaltation, *exaltation*.
 Excusable, *excusable*, *bla*.
 Excuse, *excusa*.
 Excessive, *excessive*, *iva*.
 Exotique, *estrangier*, *iera*.
 Friend of the heart, *cardachou*.
 Friend, *amic*, *ia*.
 Friend, good, *amiquet*.
 Fagot, *gaveo*.
 Flame, *flama*.
 Do. small, *flamarota*.
 Fracture, *fractura*.
 Fracture, to, *roumpre*.
 Gum arabic, *gouma arabica*.
 Gum, *gouma*.
 Gum, cherry, *meliga*.
 Grammar, *grammera*.
 Gratuitously, *gratuitament*.
 Grotto, a, *crota*, *bauma*.
 Garland, *guirlanda*.
 Hammock, *hamac*.
 Haricot plant, *fayoowiera*.
 Haricot, *fayoow*.
 Havre sac, *abrassac*.
 Hyssop, *mariarma*.

WORDS NECESSARY TO BE KNOWN—(continued).

- Idolatry, *idolatria*.
 Inhabitable, *inhabitable*, 'bla.
 In-promptu, *in-promptu*.
 Inscribe, to, *inscrioure*.
 Inscription, *inscription*.
 Introduction, *introduction*.
 Introduce, *introuduire*.
 Do. oneself, *s'introu-
duire*.
 Invoke, *invocar*.
 Jealous, *jalous*, ousa.
 Do. cured of being, *des
jalousit*, ida.
 Jar, *jarra*.
 Do. little, *jarreta*.
 Jasmin, *jassemin*.
 John Baptist, *Jean Baptisto*.
 Kilogramme, *kilogrammo*.
 Lantern, *lanterna*.
 Languish, to, *languir*.
 Latin, *Latin*, ina.
 Lemonade, *limounada*.
 Liquid, *clar*, *liquide*, ida.
 Lodge, to, *loger*.
 Lodging, *logeament*.
 Luxurious, *luxurious*, ousa.
 Merchandise, *marchandisa*.
 Melon, *meloun*.
 Menace, *menaça*.
 Memory, to lose one's, *desme-
mouriar*.
 Memory, lost, *desmemouriat*,
 ada.
 Mint, green, *menta*.
 Meridian, slumber, *dormida*.
 Monk, *mouine*.
 Naphtha, *oli petroli*.
 Navigator, *navigaire*.
 Negligence, *negligenci*.
 Neglect, to, *negligear*.
 Nonchalance, *nouchalança*.
 Novice, *nouviçi*, iça.
 Nutritive, *nutritif*, iva.
 Number, *numerot*.
 Numerous, *noumbrous*, ousa.
 Name, *noum*.
 Number, *noumbre*.
 Obedience, *obediença*.
 Obey, to, *oubeir*.
 Obeisance, an, *oubiessança*.
 Obedient, *oubiessent*, enta.
 Oblige, to, *oubligear*.
 Oculist, *oculisto*.
 Odontalgia, toothache, *mau de
dents*.
 Omission, *oumission*.
 Orangeade, *orangeada*.
 Ornament, to, *ornar*.
 Ortolan, *hortoulan*.
 Osier, *vege*, vese.
 Pamira, fruit basket, *bertoul*.
 Paradise, *paradis*.
 Pardon, *pardoun*.
 Parisian, *Parisien*, ena.
 Passage, right of, *pezage*.
 Pass, *passa*.
 Poor, the, *paurilha*.
 Poverty, *pauretat*.
 Pendule or clock, *pendula*.
 Perpendicular, *perpendiculari*,
 aria.
 Person, *persounà*.
 Piano, *piano*.
 Pilot, *piloto*.
 Plant, *plant*, *plantun*.
 Plantation, *plantation*.
 Planted, *plantat*, ada.
 Plant, to, *plantar*.

WORDS NECESSARY TO BE KNOWN—(continued).

Plant, to, to strike root, <i>abarbar</i> .	Seize, to, <i>sesir</i> .
Poem, <i>poema</i> .	Sirocco, <i>siroco</i> .
Poetry, <i>poesia</i> .	Sirop, <i>sirop</i> .
Pear, <i>pera</i> .	Society, <i>soucietat</i> .
Pear tree, wild, <i>pouerre fer</i> .	Suspicion, <i>soupcoun</i> .
Pear tree, <i>pouerre, porre</i> .	Suspicious, <i>souspichous, ousa</i> .
Pea, <i>pese</i> .	Suspect, to, <i>soupcounar</i> .
Pot or vase, <i>pot, potet</i> .	Special, <i>especial, ala</i> .
Precipice, <i>precipici</i> .	Studious, <i>estudious, ousa</i> .
Precious, <i>precious, ousa</i> .	Sulphurous, <i>sulfurous, ousa</i> .
Pronounce, <i>pronounçar</i> .	Supposition, <i>supposition</i> .
Pronunciation, <i>pronounciation</i> .	Secure, <i>segur, ura</i> .
Proprietor, <i>proprietary</i> .	Termination, <i>termineoun</i> .
Providence, <i>prouvidença</i> .	Terrace, <i>terrassa</i> .
Pustule, <i>pustulu</i> .	Toilet, <i>teleta</i> .
Pyrenees, the low, <i>Pyreneas bassas</i> .	Tomb, <i>toumbeou</i> .
Pyrenees, the high, <i>Pyreneas autas</i> .	Trance, <i>estransi, transa</i> .
Quarrel, <i>querela</i> .	Transfer, to, <i>transferar, at, ada</i> .
Quarrel, to, <i>querelar</i> .	Transgression, <i>transgression</i> .
Quarrels, maker of, <i>pachacaire</i> .	Transgressor, <i>transgressour</i> .
Question, <i>question</i> .	Translation, <i>translation</i> .
Quit, to, <i>quitar</i> .	Usage, <i>usagi</i> .
Rank, <i>rang</i> .	Useful, <i>utile, ila</i> .
Rancidity, <i>rancir</i> .	Vase, <i>vase</i> .
Rare, <i>rare, ara</i> .	Vehemence, <i>vehemensia</i> .
Ranunculus, <i>peta sauma</i> .	Vegetation, <i>vegetation</i> .
Do. <i>renouncula</i> .	Xavier, p.n., <i>Xavier</i> .
Repast, <i>repast</i> .	Youth, <i>jouinessa</i> .
Do. small, <i>repassoun</i> .	Young, <i>jouine, jouina</i> .
Repose, <i>repas</i> .	Young man, <i>jouine home</i> .
Rest oneself, to, <i>se repausar</i> .	Do. a very, <i>jouvenet</i> .
Southward, <i>adrech</i> .	Zoology, <i>zoologia</i> .
Season, <i>sesoun</i> .	Zone, <i>zona</i> .
Seriously, <i>seriousament</i> .	Zealous, <i>zelat, ada</i> .
Sense, <i>sens</i> .	Zephyr, <i>zephyr</i> .
Sensitive, <i>sensitiva</i> .	Zig-zag, <i>zig-zag</i> .
	Zero, <i>zero</i> .
	Zenith, <i>zenith</i> .

THE DIALOGUES.

DIALOGO 1^{miè}.

UN MESTRE E LO SIEU GARSON.

Mestre.—Antoni, ieu lo t'hai tougiou dice, e lo ti repeti, un buon mestiè es un tresor. Non es pas soula-
men de medessin e d'avocat che vòou lo país, vòou
aussi de buoi mesteirant, d'ouvriè fuort, abile e virtuous.
Perche vènes tan tardi esto matin?

Garson.—Perche non hai plus idea de travaiglià in
achesto país. Hai tougiou andit dire ch' un ouvriè deu
sourti, se vòou si perfessiouna, e es bèn senche vuòli
faire.

Mestre.—Ieu e tantu autre che ti pourrì nomà, che
mandan *au giou d'anguei* lu nuostre travaigl a Paris, a
Londra, e meme eu Russia, non siéu giamai sortit de
Nissa. *Per ieu men tènì buon.* Lo SIGNOUR ha
benedit lu mieu travaigl. Nat paure, commensèri a
travaiglià souta d'un mestre, che m'aimava coma Ieu
t'aimi, e che non cessava de mi repetà—“*Lo mieu enfan,
lo travaigl fa l'ome ric*, tan che es accompagnat da
l'economia, e l'ome si pòou tougiou dire ric, tan che
non ha de deute.” Coura mon mestre mourèt, *haighèri
a pena* per mi mettre una picciouna boutiga; ma àura
en mi travaiglian onestamen hai de bèn, de reputassion,
e de credi. Tu en ciangian de país veiras d'aubre vert,
de majon blanchi, d'ome embe doui cambia; ma tout
acco' lo puòdes veire aissi.

Garson.—*Se ieu vuòli faire lo tour de Fransa*, non es
pas per veire de país, ma plutòt per mi perfessionna,
coma ieu v'hai degia dice.

Mestre.—Sì, tau era l'intension de tantu ouvriè de la
mieu connoissensa, lu cal après estre estat touplen de
temp en li capitali, non nen conoission che lu teatre,

THE DIALOGUES.

DIALOGUE 1.

A MASTER AND HIS WORKMAN.

Master.—Antony, I it to thee have always said, and it to thee I repeat, a good trade is a treasure. It is not only of doctors and lawyers that the country wishes, it wishes also good artizans, strong labourers, skilful and virtuous. Why comest thou so late this morning?

Workman.—Because I have not more idea of working in this country. I have always heard say that a workman ought to travel, if he wishes to make himself perfect, and it is that which I wish to do.

Master.—I and many others whom to thee I can name, who send to-day our work to Paris, London, and even to Russia, never have travelled out of Nice. For myself I find myself very well of it. The LORD has blessed my work. Born poor, I began to labour under a master, who loved me as I love thee, and who ceased not of to me repeating—“My child, work makes the man rich, as long as it is accompanied by economy, and the man himself can always call rich, so long as he has not debts.” When my master died I had much ado (I had hardly) to set up a little shop; but at this moment, by my working honestly, I have goods, reputation, and credit. Thou, in changing the country, will see green trees, white houses, men with two legs; but all this you can see here.

Workman.—If I wish to make a tour of France, it is not to see the country, but rather to perfect myself, as I you have already told.

Master.—Yes, such was the intention of many workmen of my acquaintance, the who after having been much time in the capitals, of it knew nothing but the

li puorta, e lu cabaret, e li han chitadi, per retournà au país paure e ignorant comà n'eròn partit. Un apprendis au contrari che passa per toui lu grado en lo meme ateliè achista esperiensa e pratiga. *Lo camin es un pòou lonc, ma es segur.* Pensa pi ai perigl che has da courre. En li villa dou has da anà de faus compagnon t'esperon per ti faire complici dei sieu desordre; lu caffè e lu oste, lu licour e l'aigardèn che brulon lo cors e uson l'esprit, ti presenteran li sien giouissensa bestiali; lu bal e li festa, la pompa e li moda son de gouffre tougiou dubert che t'attireran de mille coustà a la fes; e li frema! Li frema, set a dire, la maschera de la debauccia au front de la voluptà. Piglia garda!

Garson.—Eppura, che faire? Nou poudès ignorà, mestre, che Nissa es un villa, dou per ave touplen de travaigl fòou estre estrangière, o bèn anà faire lo tour, e pi venì si mettre un gran magazin, e parlà franses.

Mestre.—Per tròou l'esperienza demuostrea la verità de senche vènes de dire; ma sabes-tu de don vèn achell'abus? Eu ha doui soursa; la premièra es che li marridi pratiga aimon tougiou mai si servì da cu non li conoisse; ahesti nou han giamai enrichit degun, e es bèn de non li ave. La segonda es che achell'ouvrie, soubre dèes che han vojagiat coma eu, e dei cal nòou si son perduto, ha emparat a faire economia, e ha achistat una certa maniera de parla e de vieure, che li attira l'estima e la confidensa; e ahesta ressours a la puodes trovà aissì.

Garson.—E bèn, Ieu farai com'acheu disième.

Mestre.—Cu es che ti respuonde de reüssi coma eu? Es bèn plus probable che t'arrive coma ai autre nòou. Se m'en creses, restas aissì e ti travaiglies; puodes tambèn sens a sorti de Nissa ti rendre abil e estimable, ma se non vuos creire a la mieu longa esperienza, crei au manco en achella d'acheu che nat paure coma tu, embe la sieu assiduità e la sieu applicassion, devenghèt un dei

theatres, the gates, and the public houses, and who have quitted to return to the country poor and ignorant as of it they were set out. An apprentice, on the contrary, who passes through all the grades in the same workshop, acquires experience and practice. *The way is a little long, but it is secure.* Think after all on the perils which thou hast to run. In the cities where thou hast to go, false companions thee hope to make accomplice of their disorders; the coffee houses and the wine houses (cabarets), the liqueurs and the brandy which burn the body and consume the soul, will present to thee their beastly enjoyments; the balls and the banquets, the pomps, and the fashions, are gulfs always open, which will drag thee from a thousand sides at once (a la fois). And the women! the women, that is to say, the masque of debauchery on the face of pleasure. Take care!

Workman.—Nevertheless, what is to be done? You cannot be ignorant, master, that Nice is a city, where to have much of work one must be a stranger, or even to go to make the tour, and then to come to set up a great shop, and speak French.

Master.—Very much experience demonstrates the truth of that which thou hast come to say; but knowest thou from whence comes that abuse? It has two sources; the first is that the wicked customers love always more to serve themselves from those who know them not—these have never enriched any one, and it is well not to have them—the second is, that that workman upon ten (one workman out of ten) who have travelled like him, and of whom whom nine are lost, has learned to practise economy, and has acquired a certain manner of speaking and of living which attracts to him the esteem and confidence; and this resource you may find here.

Workman.—Well then, I will do like the tenth (man).

Master.—Who is it answers that you will succeed like

plus grant ome d'òu siècle passat; vuòli parlà d'òu celebre e sage Franklin. Ve aissì li massima che si recueiglion dai sieu ouvrage.

DIALOGO 2^t.

A UN PROPRIETARI E LO SIEU METAJE.

Proprietari.—O Mèou, eh! perche non has encara semenat achella part?

Metajè.—Che vòou, moussù; lo temp giusc' àura non l'ha permes; e pi la luna!

Proprietari.—Che luna? Ah! lo sabi che vautre embe la vuostre luna giouve e luna vieiglia, luna buona e luna marrida, o embei vuostre giou d'or laissas toui lu vuostre travaigl en darriè. Es ver che li ha certu travaigl de la campagna per lu cal sembra che si deughe osserva la luna, coma serìa la taiglia dei buosc; ma en touplen d' autre la luna non li ientra per rèn. De fàce che vou dire che en achest 'an che per li loughi pleja non avès pouscut semenà en lo mes de Novembre, àura che sièu degià ver la fin de Desembre non si riguarda plus mi la luna, ni lo giou. Mon cer, lu travaigl de la compagna han toui la sieu seson; non là laissà passà eveiras che tout anerà per tu lo migliou d'òu monde.

Metajè.—Ma veghe, moussù, la buon 'anima de mon père mi cuntava, che la buon 'anima de mon paigran li dià tougiou che acheu che semena de luna giouve non recueigle che de paiglia; se planta, non ramassa che de

him? It is much more probable that it happens to you as to the other nine. If you will believe me of it, you will remain here and work; you can as well without leaving Nice render thyself skilful and estimable. But if you wish not to believe in my long experience, believe at least in that of him, who born poor like you, with his assiduity and his application became one of the greatest men of the past century; I wish to speak of the celebrated and wise Franklin—(Ve aissi)—See here the maxims which are gathered from his works.

DIALOGUE 2.

A LANDLORD AND HIS TENANT.

Landlord.—Ha! Bartholemew, why hast thou not yet sown this part?

Tenant.—What wish you, sir; the weather until this day has not allowed it; and then the moon!

Landlord.—What moon? Ah! I know that you with your young moon and old moon, good moon and bad moon, or with your golden days, leavest all your work behindhand. It is true that there are certain country works for the which, it seems, that one ought observe the moon, as would be the cutting of woods; but in many others the moon does not enter for anything (nothing). In fact that you say that in this year, that thro' the long rains thou hast not been able to sow in the month of November; now that we are already towards the end of December, you regard not more neither the moon nor the day. My dear, country works have all their season; do not let them pass, and thou wilt see that all will go for thee the best in the world—(splendidly).

Tenant.—But see, sir, the good soul of my father (my late father) told me, that the good soul of my grand-

fueglia, se poua li souca, non fa che de gaveu —ma laissen accò acchì. Estan se sieu en darriè dei travaigl, veghe, lo marrì temp, un giou passa l'autre escapa; che nin puodi ieu?

Proprietari.—Sì, vautre en campagna fes tougiou coma faia vuostre pèrre, e non sìes buoi a faire la plus picciouna prova. D'acchì nen vèn che avès tougiou li meme espèssa mairridi, e tougiou la meme miseria deplo-
rabla, en tan ch'en d'autre païs, don la cultura de li terra florisse, li recolta redoublon, li espèssa s'amiglioron e lo paisan pòou mettre, au manco lo Dimeneghe e li festa, doui lieura de vianda en la pignata. Vautre, se vou proponon còouc 'amigliouramen, che v'espragneria de fatiga e d'espesa, e vou multiplicherià lo produce, non voulès l'adottà, perche vuostre pere e vuostre paig-
rau non l'han practicat. Ma veughen au temp che t'ha fàce retardà lu travaigl. Toui lu giou non son pas estat marrit? Poudìes bèn comensà en lo premiè giou de beu temp?

Metajè.—Moussù, se foughessian devin, nou serian mai meschin. E eu s'asperava en una pleja tan continuada? Avèn bèn vist còouca fes lo soleu; ma metten che anguei fasse beu temp che farà deman?

Proprietari.—Es ver che non si pòou devinà; ma la longa esperiensa ha sauput tirà da li osservassion facci eu l'atmosfera, su lu cors terrestre e su lu animau de signau de pleja e de beu temp, che non trompon casi giamai.

Metajè.—Moussù, vòou che lo li dighi, àura m'eu avisi che nen sau mai che ieu. Canti bèlli cauva che s'empara su lu libre! Che regrèt nou hai de non estre anat a l'escola!

father told him, always that he who sowed of a young moon would not reap but of straw; if he planted would only gather leaves; if he would not make but vine branches—but let us leave that there. If my labours are behindhand, see the bad weather, one day passes, another escapes; what of it can I do?

Landlord.—Yes, in your country you always do as did your fathers, and you are not good to do the smallest trial. From thence of it comes that you have always the same bad kinds, and always the same deplorable misery, when in other countries, where the culture of the land flourishes, the harvests redouble, the species become better, and the peasant can place, at least on the Sunday and the festivals, two pounds of meat in the pot. You, if they propose any amelioration which would spare you fatigue and expense, and would multiply you the produce, would not adopt it, because your father and your grandfather have not practised it. But come to the weather which has caused thee to delay working. All the days have not been bad! Couldst thou have well commenced on the first day of fine weather?

Tenant.—Sir, had we been conjurors we would never be paltry follows. And who would hope in a rain so continued? We have indeed seen sometimes the sun, but suppose that to-day it is fine weather, who is it can divine the weather that will be to-morrow?

Landlord.—It is true that we cannot divine; but a long experience has known how to draw from observations made in the atmosphere, upon the terrestrial bodies, and upon animals, signs of rain and of fair weather, which almost never deceive.

Tenant.—Sir, do you wish that I tell it you, now I perceive (I am of opinion) that of it you know more than I. How many beautiful things they learn from books! What regret have I not of not having been at school?

LEGENDA.

LO TRESOR DE SIMIE.

DE NISSA.

“Conoissès bèn acheu gran palai che si ve aiglià entrà li roina d’òu temple d’ Apollon e achelli de la tina dei Pagan,” dià ai sieu enfan, en una d’achelli longhi serada d’iver, Barba* Gian, paisan de Simiè, assetat en un canton d’òu fuèc, a l’entour d’òu cal si veìon li sieu figlia e li sieu nuòra che filavon lo canebe, lu sieu enfan che rasclavon su lo bèc de li lieu sappa li spiga de Turc che avìon recuglit en l’autom, e lu sieu felen che faìon rostì de fava su l’issendre caut e che, après li ave retiradi emb’un trouchiglion, li faìon cracà souta li dèn senza si donà la passiensa de li laissà gelà. “Avès bèn visit tanti fes, en passan, achell ’antica majon? Ebbèn, davan che fosse restaurada, degun non ha mai poscut l’abita. Sabès vautre lo perche?”

“Non, non, paigran,” respondèron toui ensèn en aussan lu uès soubre d’eu, e eu lo fissan emb’un’ aria plena de curiosità; *feuen lo plesì de nen cuntà tout senche sabès.*”

“Vuoli bèn vou contentà per v’empasà lo vieure d’òu monde, e par impedì aussì Nourada e Ghidon de s’endurmì, car nou es encara sèt oura e mi sieu degià enavisàt ch’elli commenson a mi faire de profondi reverensa embe la coulougna, e embe la testa—Luressia, garnisse lo calen, perche serai un pòu lonc, *e non s’anerren couccià che ben tardi.*”

“Non fa rèn,” si metteron toui a cridà, “nou fa ren; *passeren la nuèce entièra* se voulès, basta che vou tenghes paraula.”

* The Sardinian peasants call those who have passed their fiftieth year “*Barba*, or Uncle.”

A LEGEND.

THE TREASURE OF SIMIÈ.

A LEGEND OF NICE.

“ You know well that great palace which is seen there between the ruins of the temple of Apollo and those of the *wine vat* of the Pagans,”* said to his children, on one of those long winter evenings, Uncle John, a peasant of Simiè, seated in a corner of the hearth (fire), round which were seen his daughters and their nurse, who were spinning hemp ; his boys, who were scraping on the beak of their spades the ears of Indian corn which they had gathered in autumn ; and his grandchildren, who made roast beans on the hot cinders, and who after having withdrawn them with a crooked stick, made them crack under their teeth, without giving themselves patience to let them cool. “ Well have you seen many times in passing that old house ? Well then, before that it was restored nobody could ever dwell in it. Do you know why ? ”

“ No, no ! grandfather,” they all answered together, raising their eyes upon him, and fixing them on him with an air full of curiosity. Do us us the pleasure of telling of it all that you know.”

“ I wish truly to please you by showing you the way of the world, and by hindering also Honorata and Bridget from sleeping, for it is not yet seven hours (o'clock), and I am already warned that they have commenced to make me profound reverences with distaff and with head. Lucretia, garnish the lamp, because I will be a little long, and we will not go to bed till very late.”

“ It makes no matter,” they began all to cry ; “ it makes no matter ; we will pass the entire night if you wish, provided that you have words enough.”

* The “ *wine vat of the Pagan*,” is the expressive name given by the Sardinian peasants to the old Roman amphitheatre of Simiè, because of its round form.

“ *Fes donca toui bèn attension*, perche senche Ieu vau vou dire, esinteresant, e le tèni da la buon ’anima de mon paigran che era un ome ardit, franc e real.”

“ Long temp davan che lu padre, che edificon achesto luèc embe la santità de la sieu vida, venghesson basti e abbità lo couvent che domina achesta cuòla, agreabla e fertila,—un ermita s’era vengut fabricà un’ umbla cabana eu mittau dei cal che son format de muraiglia de l’antica villa Romana che si nomava Cimella, e menava aissì una vida retirada e penitenta. La sieu aria de bontà non tardèt a li attirà l’estima, lo respet, e la venerassion de toui lu abitant doou cartiè, e cadun venìa lo consultà en lu sieu dubi, e li demandà l’aguida de li sieu preghièra en lu beson. Lo paire de vuostre paigran surtout s’estacchèt en acheu sant’ ome de l’amitiè la plus intima, e anava souvèn passà d’oura entièri en la sieu compagnia.

Un giou che eron soulet assetat a l’ombra d’un auliviè sauvage, l’ermita li dighèt—

“ ‘ Mon cer Gaspà, Ieu sabì che tu embe plusiur autre giouve doou tieu age avès formàt lo progèt d’anà en serca doou Tresor de Simiè; aissì ieu sieu lo soulet che conoissi lo puost don es escondut, e tout senche foou faire per li anà. Siccoma Ieu senti che la mieu fin s’approccia a gran pas, ti vuoi tout descurbì, afin che non t’espones giamai au perigl d’una tau imprudenta resolussion.

“ ‘ En intran en lo vestibulo d’achella majon magica en la cala de nuèce s’aude tan de remon, e che foughèt fabricada non per estre abitada, ma pluto per escondre la dubertura doou conduce souterran che de Simiè, en passan souta la lièce de Paglion, va aboutì per un ’autra dubertura de là su la cuola de Vinaigriè, si trova a la dreccia una larga escalinada che mena premièramen en una gran salla de forma carrada, ramplida de laveso, plassat en ordre, coma lu volume d’una biblioteca. En fassa de la puorta d’intrada li ha un’ altra puorta de

“Well then, all pay attention, for that which I am going to tell you is interesting, and I have it from the good soul of my grandfather (my late), who a bold, frank, and loyal man.”

“Long time before that the fathers, who edify this place with the sanctity of their life, had come to build and inhabit the convent which lords over that agreeable and fertile hill,—a hermit came to build an humble cabin in the midst of the rubbish which is formed of the walls of the ancient Roman city named Chimella, and led there a retired and penitent life. His air of kindness was not slow in attracting to him the esteem, respect, and veneration of all the inhabitants of the quarter, and each one came to consult him in his doubts, and to demand the aid of his prayers in their need. The father of your grandfather especially attached himself to this holy man, with a most intimate friendship, and often went to pass whole hours in his company.

“One day that they were seated alone in the shade of a wild olive tree, the hermit said to him—

“My dear Gaspar, I know that thou with many other young men of thy age, hast formed the project of going in search of the Treasure of Simiè; here, I am the only one who knows the situation where it is hidden, and all that must be done to go there. As I think that my end approaches at a great pace, I will discover all to thee, in order that you may never expose yourself to the peril of so imprudent a resolution.

“In entering the vestibule of that magic house, in which at night are heard so many noises, and which was built, not to be inhabited, but rather to hide the opening, from which leads the subterraneous passage, which from Simiè passing under the bed of the Paglion, ends by another mouth under the hill of Vinaigrie; you find at the right hand a large staircase which leads first into a large hall, of a square form, filled with (laveso)

bronso che està tougion sarrada, ma che si poou durbi fassilamen da cu nen conoisce lo segrèt, car non li ha ch' a li soufflà soubre tre fes, e subito si ve virà su lu sieu ganchi. D'achi si descuerbe la continuassion de la gran escalinada, e non es che après estre calat encara per dèd minuta, che si ve degià pareisse au luèn la ciambra doou tresor. Ella es situada tout a fèt souta lo lièce de Paglion ; la sieu forma es un sesagono, e la sieu volta, en s'aussan su la cornis che sièrve de capiteu, constitue una piramida concava de la meme figura, de la cala pendon, coma tantu lustre, lu plus bèi tuè creat dai de gout d'aiga, che trapanon. En mittan li ha un tauliè redon su lo cal son plassat una cabra e un cabria d'or macif, d'estatura naturala. Au costà d'acheu tauliè che regarda la puorta està asselat lo diau che deu veglià a la garda d'achellu oggèt pressious. Eu duerme sependan un'oura cada giou en repauan la testa su lu sieu doui bras che mette l'un contra l'autre, estendut su lo tauliè, e si tèn au costà drèce una trombetta aussì d'or lo plus pur. Se eu tauche duerme, coouc'un venghesse a calà en achella crotta, achesto non aurìa che da empoignà subito la trombetta, e si mette a sonà ; aloura lo diau, quache si reveigle, resta coma encadenat e non poou plus li faire rèn. De plus una troupade diablon, che sorterion de touta part, li si presenterion *pront a obedi ai sieu ordre*, e a transportà tout acheu tresor dapertout don eu vourrà. Ma piglia garda, l'oura doou demoni non es che mieggi 'oura *suivan la nuostra maniera de cuntà*. Perche eu divide lo giou en caranta vuèce oura ; ensin non duerme che mieggi'oura de li nostri. Ma l'oura en la cala lo diau s'abandon au suon non es conoissuda che dau Gran Turc, lo cal brama despì loc temp achesti immensi richessa. Aussì cauti fes eu ha mandat de vaissen venì descilà li sieu troupa su la nuostra plaja, afin de sen rèndre mestre ? E li aurìa reussit surtout en lo XVI. siecle, se la nuostra Nissarda eroina Catarina Segurana

bronze cauldrons, placed in order, like the volumes of a library. In front of the entrance door, there is another door of bronze, which is always closed, but which can be easily opened by him who knows the secret of it—for you have only to blow upon it three times, and suddenly it will turn upon its hinges. From thence discovers itself the continuation of the grand staircase, and it is only after having travelled farther (or yet) ten minutes, that one sees himself already appear in the place of the treasure chamber. It is situated entirely under the bed of the (river) Paglion; its form is a sesagon, and its vault raising itself on the cornice that serves as pillars, forms a concave piramid of the same shape (sesagonal), from which hang like so many lustres the most beautiful objects formed of drops of water which pierce through. In the midst, there is placed a round table upon which is placed a goat and a kid of massy gold, and of the natural stature. At the side of this table, which faces the door, is seated the demon who must watch for the protection of these precious objects. He sleeps, nevertheless, one hour each day, reposing his head on his two arms, which he puts the one against the other, extended on the table, and he holds at his right side a trumpet also of pure gold. If while he sleeps, any one should come to enter into that cave, he would only have to grasp suddenly the trumpet, and set himself to sound it; then the demon, although he awake, remains as though chained, and can no more do anything. Further-more, a troupe of demons, who will issue from every quarter, will present themselves to him ready to obey his orders, and to transport all that treasure wheresoever he may please. But, take care, the demon's hour is only half-an-hour of our (time), because he divides the day into forty-eight hours; thus he only sleeps half-an-hour after our manner of counting. But the hour in which the demon gives way to sleep, is only known to the

non haighesse attaccat lu Sarraïn en li carrièra meme de la villa, e non lu haighesse forsat a regagnà a rabaton li sieu barca, après, li ave tuat lo puorto enseigna su d'acheu canton che si demanda encara àura lo canton de Sarraïn. Canti fes aussì eu ha proposat a l'autorita doou païs, per condission de pas, lo cession doou soulet Simiè, en li escriven achesta demanda laconica—

‘Dammi Simmarro,
E mi ti dar la pace.’

Ma lu sieu esfuors son tougiou estat inutil, e la sieu demanda non es mai estada escotada; de maniera che lo tresor es encara intact.

“ ‘Abandona donca lo tieu progèt, mon cer Gaspà; serca a faire la tieu fortuna en travaiglian, ella sera plus doussa e plus solida.’ ”

“Après li ave donat achesto darriè avis, en lo congedit.

“Cooucu giou après l'ermita mourèt en concet de santita. Ma non era encara finida l'annada che mon paigran pigliat o da la curiosità, o da l'amour de li richessessa si laissèt tentà dai sieu cambarada che voughèron mettre en esecussion lo progèt che avion format l'an de devan. Eron una dousena—Giaume Labrigna che era lo plus couragious, e en meme temp lo plus avide de toui, voughèt lo premiè calà soulet. Arrivat en la salla dei laveso nen piglièt doui, e remontèt subito trionfant per lu mostra ai sieu amic che lo resseveron en eschirassan. Siccoma achestu laveso pareission estre de coouche valour, esperàs dighèt ai autre, Ieu tourni anà faire un viage, e calà tourna soulet; ma achesta fes, en piglian lu doui laveso su l'estagièra lu faghèt urtà l'un contra l'autre, e lo remon che faghèron rebombèt tan fuor en acheu souterran cavernous che reveiglièt lo diau. Lo coou per acheu giou foughèt mancat.

“Lo lendeman de buon matin si rendèron tournà toui su lo luèc. Un de la troupa comensava tourna a

Grand Turk, who for a long time desires these immense riches. Thus many times he has commanded his vessels to come and disembark his troops upon our coast, in order to render himself its master. And he would have succeeded, especially in the sixteenth century, if our Nizzard Heroine Catherine Segurana, had not attacked the Saracens in their assault on the city, and had not forced them to regain their ships as fast as possible (a rabaton); after having killed their standard bearer in that quarter which is named even now *the Quarter of the Saracens*. Many times also he has proposed to the authorities of the country, as conditions of peace, the cession of Simiè alone, by writing this laconic demand—

‘Give me Simarro,
And I’ll grant you peace.’

But his efforts have always been useless, and his demands have never been heard, so that the treasure is still untouched.

“ ‘Abandon then thy project, my dear Gaspar; seek to make thy fortune by working, it will be more sweet and more sure.’

“After having given him this last advice he dismissed him.

“Some days afterwards the hermit died in the odour of sanctity; but the year was not finished when my father, seized either by curiosity or by the love of riches, proposed to his comrades that they should put in execution the project which they had formed the year before. They were a dozen of them, Giaume Labugna, who was the most courageous and at the same time the most greedy of all wished first to enter alone. Arrived in the hall of bronze cauldrons, he took two of them, and triumphing remounted suddenly to shew them to his friends, who received him uttering prolonged shouts of joy. ‘As these cauldrons seem to be of some value, you hope,’ said he to the

parlà dei laveso. Aloura mon paigran — ‘Fraire,’ li dighèt, ‘non tarden, calen donca subito, e marcen plan plan de doui en doui.’ Cadun si piglia en li man un’ antorcia a vent, e s’encaminon. Assi soulamen de li pensà, mi vèn la car de gallina. Degià avion traversat a sauvamen la premièra salla e eron arrivat a la puorta de bronso, che mon paigran duerbe en li souflantre fes soubre; degià s’approciavon de la ciambra redoubtabla e descurbion de luen lo bramat tresor, lo diau che durmìa, e la prodigioua trombetta; degià acheu che marciava lo premiè si disponìa a faire lo saut per empoignà l’instrument e sonà lo coou decisivo; coura una vous, che non si sau de don venghe, crida, ‘Paure vautre! ch’anas faire?’ Vaiti piglià!* L’espavent lu sesisse, remonton l’escalinada en desordre, li antarcia s’amuerson e siccoma, per non non si perdre, lu darriè sercon de s’agantà a li cambia dei premiè, ahestu, en cresèn che sighe lo diau che vooughe lu si piglià; fan de tan esfuors che tombon de lassituda, e non nen serion giamai plus sortit, se de foura non fousson vengut au sieu secours. Li suite d’achell’ escapada fougheron funestissimi, car cartre d’achellu gionin ’ome nen mourèron coocu giou après en una ravarìa furiosa; sinc o siei autre nen fagheron una longa maladia en la cala li caschèt li dèn, e giusca li onglà; enfin toui sen ressentèron plus o manco.

“Vè acchi, lu mieu enfan, perche s’es tougiou cregnut de s’approcià d’acheu palai surtout de nuèce temp.”

* *Vaiti piglia* is equivalent to the French *C’en est fait*.

NOTE.—The word *eschirassa*, meaning “to utter loud and long shouts of exultation and joy,” is used to denote the wild hurrahs of the Sardinian peasantry during the marriage banquet of one of their number.

others, 'that I will turn to proceed to make a journey,' and alone he turned to enter (again); but this time, in taking the two cauldrons on the stairs, they made a shock one against the other, and the noise which they made resounded (swelled out) so strong in that cavernous passage that the demon awoke. The attempt for that day had failed.

"The next day early they all repaired to turn to the place. One of the troop began to speak of the cauldrons. Then (said) my grandfather—'Brothers,' quoth he, 'let us enter then quickly, let us not delay, and let us march *plan, plan*, two by two.' (Cadun) each one took in his hand a torch, and they journed on. Here at the very thought alone (comes to me the heart of a hen) I shudder! Already they had traversed safely the first hall, and had arrived at the bronze gate, which my grandfather opened by blowing on it thrice; already they had approached the dreadful chamber, and discovered far off the wished for treasure, the demon that slept, and the huge trumpet; already he who marched first was disposing himself to make the leap to seize the instrument and sound the decisive blow,—when a voice, that they knew not whence it came, cried out, 'Poor you! what are going to do?' *It was all up.* Fright seized them; they remounted the stairs in disorder; the torches went out; and as the last, not to loose themselves, sought to lay hold of the legs of the first, these believing that it was the demon who wished to seize them, made such efforts that they fell of weariness, and would never more have issued from it, if from without they had not come to their aid. The issues of this escapade were most mournful, for four of these young men died of it some days after in a raging delirium, five or six others of it experienced a long illness, in which they lost teeth and even their nails; finally all felt it more or less.

"See here, my children, why they fear always to approach that place, especially at night time."

ROCCIA DE SECOLI.

Roccia de secoli—schiusa per me,
Fa che nascondermi—io possa in te.
L'acqua e il sangue che zampillano
Da' tuoi fianchi lacerati
Su me piovano, e sien duplice
Medicina a' miei peccati,
E per sempre ne sbandiscano
La sozzura ed il poter.

Tutto il travaglio—della mia mano
Tue leggi adempiere—vorrebbe invano :
Del mio zelo infaticabile
Sia pur l'opra ognor fervente ;
Da quest' occhi amare lagrime
Sgorghin pure eternamente ;
Non potrian mie colpe toggere,
Tu, sol tu mi puoi salvar.

Abbietto e povero—nulla in man reco :
In croce stringermi—io sol vò teco.
Nude affatto a te rivolgomi,
O Gesù, perchè mi vesta :
La tua grazia imploro e supplico,
Sol conforto che mi resta.
Lordo, al fonte io volo. . . . ah ! lavami,
Od io muojo, o Redentor.

O duri il rapido—soffio vitale,
O i rai m'ottenebri—sonno mortale :
Quando sciolta nndrà quest anima
Verso un mondo sconosciuto
Per mirarti del giudizio
Sovra il trono in ciel seduto.

Roccia de' secoli—schiusa per me,
Deh ! fa che ascondermi—io possa in te.

ROCK OF AGES.

Rock of Ages—cleft for me,
 Let me hide myself in Thee,
 Let the water and the blood
 From Thy riven side which flowed
 Be of sin the double cure,
 Cleanse me from its guilt and power.

All the labour of my hand
 Can't fulfil Thy laws demand.
 Could my zeal no respite know,
 Could my tears for ever flow,
 All for sin cannot atone,
 Thou must save, and Thou alone.

Nothing in my hand I bring,
 Solely to Thy cross I cling,
 Naked come to Thee for dress,
 Weary look to Thee for rest,
 Vile I to the Fountain fly,
 Wash me, Saviour, or I die.

While I draw this vital breath,
 When my eyelids close in death,
 When I soar to worlds unknown,
 See Thee on Thy judgment throne.
 Rock of Ages—cleft for me,
 Let me hide myself in Thee.

The foregoing noble version of that exquisite hymn "Rock of Ages," which so sweetly soothed the dying moments of that great Prince whose loss is only day after day more felt by us, was composed by Count Ottavio Tasca, and is inserted here that the reader may derive as much pleasure as the author has from its perusal.

L O N D O N :

F. PICKTON, PRINTER,

89, GREAT PORTLAND STREET, OXFORD STREET.

PHILOLOGICAL BOOKS

ON SALE BY

JOHN RUSSELL SMITH,

36, SOHO SQUARE, LONDON.

A DICTIONARY OF ARCHAIC AND PROVINCIAL WORDS, Obsolete Phrases, Proverbs, and Ancient Customs, from the Reign of Edward I. By JAMES ORCHARD HALLIWELL, F.R.S., F.S.A., &c. 2 vols. 8vo, *containing upwards of 1000 pages closely printed in double columns, cloth, a new and cheap edition.* 15s

It contains above 50,000 words (embodying all the known scattered Glossaries of the English language), forming a complete key for the reader of our old Poets, Dramatists, Theologians, and other authors, whose works abound with allusions, of which explanations are not to be found in ordinary Dictionaries and books of reference. Most of the principal Archaisms are illustrated by examples selected from early inedited MSS. and rare books, and by far the greater portion will be found to be original authorities.

A GLOSSARY; or, Collection of Words, Phrases, Customs, Proverbs, &c., illustrating the Works of English Authors, particularly Shakespeare and his Contemporaries. By ROBERT NARES, Archdeacon of Stafford, &c. A New Edition, with considerable Additions, both of Words and Examples. By JAMES O. HALLIWELL, F.R.S., and THOMAS WRIGHT, M.A., F.S.A. 2 thick vols. 8vo, *cloth.* £1. 8s

The Glossary of Archdeacon Nares is by far the best and most useful work we possess for explaining and illustrating the obsolete language, and the customs and manners of the sixteenth and seventeenth centuries, and it is quite indispensable for the readers of the literature of the Elizabethan period. The additional words and examples are distinguished from those in the original text by a + prefixed to each. The work contains between *five and six thousand* additional examples, the result of original research, not merely supplementary to Nares, but to all other compilations of the kind.

COMPENDIOUS ANGLO-SAXON & ENGLISH DICTIONARY. By the Rev. J. BOSWORTH, D.D., F.R.S., &c., *Anglo-Saxon Professor in the University of Oxford.* 8vo, *closely printed in treble columns.* 12s

"This is not a mere abridgment of the large Dictionary, but almost an entirely new work. In this compendious one will be found, at a very moderate price, all that is most practical and valuable in the former expensive edition, with a great accession of new words and matter."—*Author's Preface.*

ANGLO-SAXON DELECTUS; serving as a first Class-Book to the Language. By the Rev. W. BARNES, B.D., of St. John's College, Cambridge. 12mo, *cloth.* 2s 6d 1849

"To those who wish to possess a critical knowledge of their own Native English, some acquaintance with Anglo-Saxon is indispensable; and we have never seen an introduction better calculated than the present to supply the wants of a beginner in a short space of time. The declensions and conjugations are well stated, and illustrated by references to Greek, the Latin, French, and other languages. A philosophical spirit pervades every part. The Delectus consists of short pieces on various subjects, with extracts from Anglo-Saxon History and the Saxon Chronicle. There is a good Glossary at the end."—*Athenæum*, Oct. 20, 1849.

* *John Russell Smith, Bookseller, 36, Soho Square, London, W.*

GUIDE TO THE ANGLO-SAXON TONGUE; on the Basis of Professor Rask's Grammar; to which are added, Reading Lessons, in Verse and Prose, with Notes for the use of Learners, by E. J. VERNON, B.A., Oxon. 12mo, *cloth*. 5s

"Mr. Vernon has, we think, acted wisely in taking Rask for his model; but let no one suppose from the title that the book is merely a compilation from the work of that philologist. The accidence is abridged from Rask, with constant revision, correction, and modification; but the syntax, a most important portion of the book, is original, and is compiled with great care and skill; and the latter half of the volume consists of a well-chosen selection of extracts from Anglo-Saxon writers, in prose and verse, for the practice of the student, who will find great assistance in reading them, from the grammatical notes with which they are accompanied, and from the glossary which follows them. This volume, well studied, will enable any one to read with ease the generality of Anglo-Saxon writers; and its cheapness places it within the reach of every class. It has our hearty recommendation."—*Literary Gazette*.

A PHILOLOGICAL GRAMMAR, grounded upon English, and formed from a comparison of more than Sixty Languages. Being an Introduction to the Science of Grammars of all Languages, especially English, Latin, and Greek. By the Rev. W. BARNES, B.D., of St. John's College, Cambridge; Author of "Poems in the Dorset Dialect," "Anglo-Saxon Delectus," &c. 8vo (pp. 322), *cloth*. 9s

"Mr. Barnes' work is an excellent specimen of the manner in which the advancing study of Philology may be brought to illustrate and enrich a scientific exposition of English Grammar."—*Edinburgh Guardian*.

TIW, or a View of the Roots and Stems of the English as a Teutonic Tongue. By the Rev. W. BARNES, B.D., Author of the "Dorset Poems," "Philological Grammar," "Anglo-Saxon Delectus," &c. Fcap. 8vo, *cloth*. 5s

"I hold that my primary roots are the roots of all the Teutonic languages; and if my view is the correct one, it must ultimately be taken up by the German and other Teutonic grammarians, and applied to their languages."—*The Author*.

A GLOSSARY OF YORKSHIRE WORDS & PHRASES, collected in Whitby and its Neighbourhood; with examples of their colloquial use and allusions to Local Customs and Traditions. By an INHABITANT. 12mo, *cloth*. 3s 6d

DIALECT OF SOUTH LANCASHIRE, or TIM BOBBIN'S Tummus and Meary; revised and corrected, with his Rhymes, and an enlarged Glossary of Words and Phrases, chiefly used by the Rural Population of the Manufacturing Districts of South Lancashire. By SAMUEL BAMFORD. 12mo, *second edition, cloth*. 3s 6d

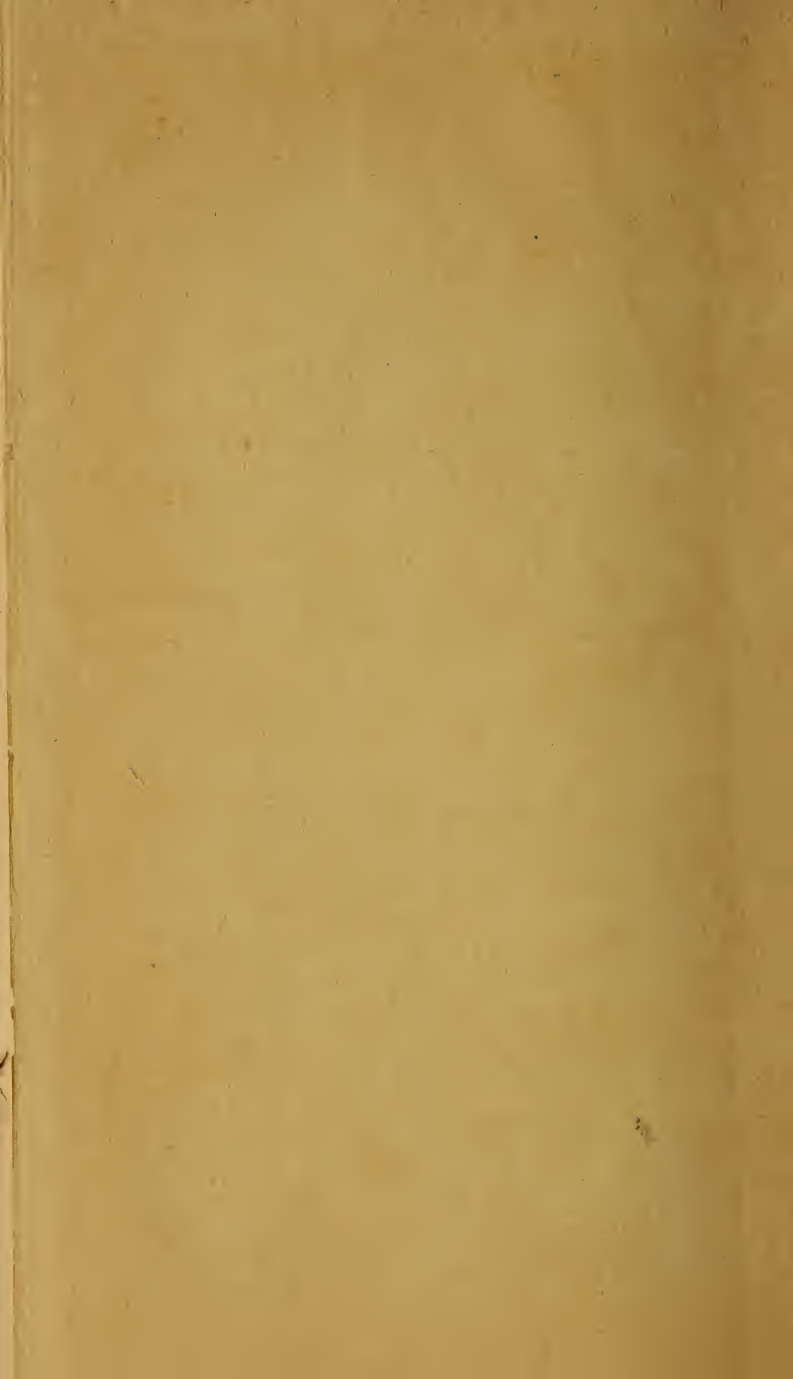
A GLOSSARY OF THE PROVINCIALISMS OF THE COUNTY OF SUSSEX. By W. DURRANT COOPER, F.S.A. Post 8vo, *second edition, enlarged, cloth*. 3s 6d

A GLOSSARY OF NORTHAMPTONSHIRE WORDS AND PHRASES; with examples of their colloquial use, with illustrations from various Authors; to which are added, the Customs of the County. By Miss A. E. BAKER. 2 vols. post 8vo, *cloth*. 16s (original price £1. 4s)

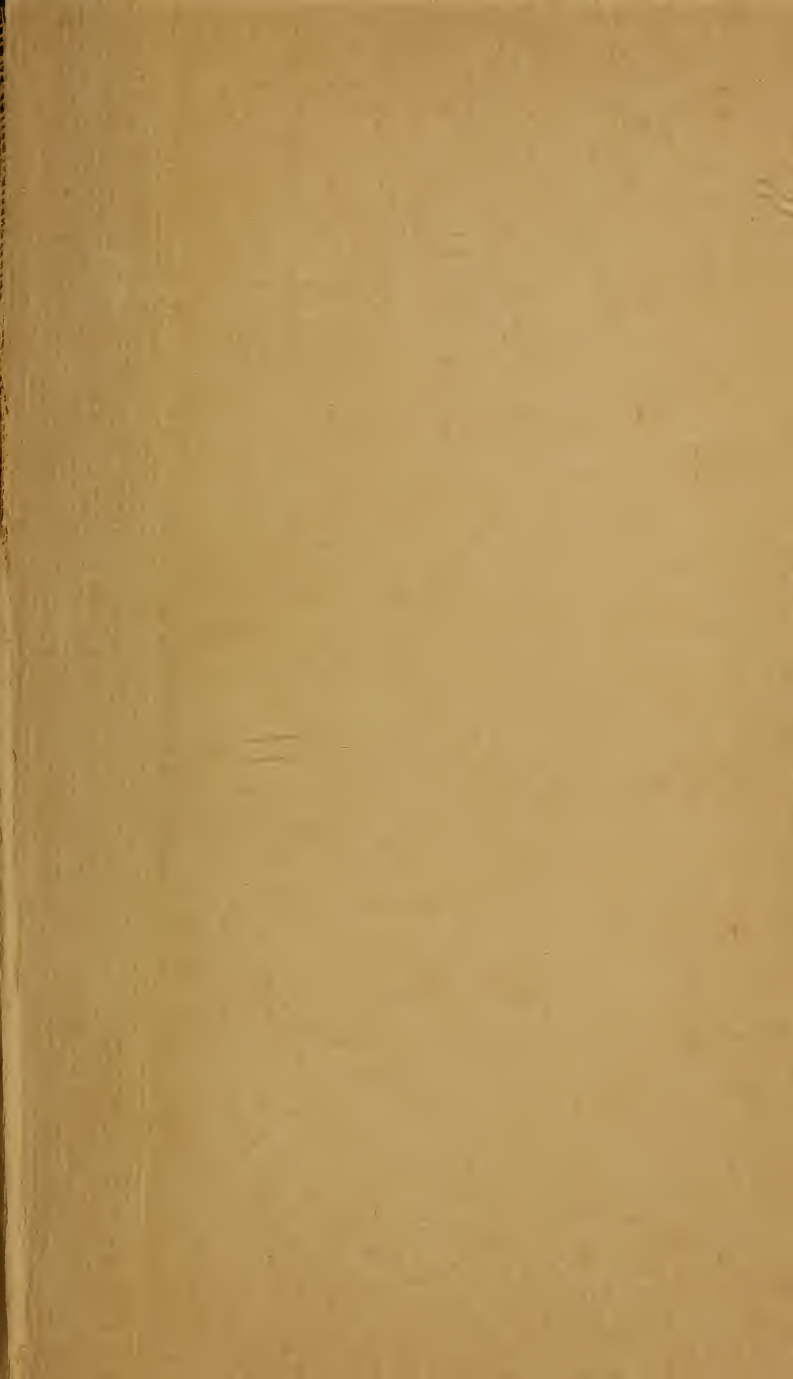
A GLOSSARY OF PROVINCIAL WORDS AND PHRASES IN USE IN WILTSHIRE. By JOHN YONGE AKERMAN, Esq., F.S.A. 12mo, *cloth*. 3s

~~~~~

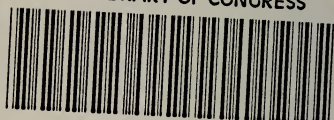








LIBRARY OF CONGRESS



0 003 208 561 1

